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ESTABLISHED 1837.

Publishing Offices:
35, Wellington Street, Strand,
London, W.C. 2.

VOL. 88. No. 4,534. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. SATURDAY, AUGUST 15, 1925. PRICE THREEPENCE.

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"THE FOLLY OF YOUTH"

At Croydon.

Comedy by Michael Orme. Produced at the Grand Theatre, Croydon, on Monday, Aug. 10.

Victoria Burgesse ..... Phyllis Neilson-Terry
Tiberius ..... "Peter"
Violet ..... Lydia Audre
Mrs. Burgesse ..... Henrietta Leverett
Guy Bellamy ..... Felix E. Seel
Mrs. Paignton ..... Gladys Alexander
Percy Paignton ..... Howard Radleigh
Horace Burgesse ..... Farren Soutar
Jack Druce ..... Anthony Ireland
Fanchette ..... Dorothy Lane
Lord Vayne ..... S. A. Cookson
Ronny Tressider ..... Felix Irwin
Hortense ..... Lumena Edwardes
Robson ..... Matthew Lawrence
Dolly ..... Joan Cary
Fleming ..... Norman Hoult
Police Inspector ..... Alexander Scott

The first performance of this play took place on Monday evening at the Grand Theatre, Croydon. A large and enthusiastic audience attended, and Miss Phyllis Neilson-Terry had a very hearty reception.

The story concerns Victoria Burgesse, a pretty and petulant girl, the daughter of a roving father with kindly qualities and of a somewhat miserable mother, forced by circumstances to run an even more miserable boarding establishment. The rebellion of Victoria against her conditions is pardonable—she sighs for life and admiration. When, therefore, Guy Bellamy, crook and cardsharper in reality but posing as a gentleman of means, proposes marriage, his blandishments and specious promises are successful.

In Act 2 the scene moves to Monte Carlo, and discloses a lamentable state of affairs.

Bellamy is running a gambling house, and Victoria, although innocent of the fact, is being exploited to attract wealthy visitors. Her position is, however, explained to her by one Jack Druce, a needy Fleet journalist, who conceals a real regard for Vic. The disclosure results in a series of violent quarrels between husband and wife, but the latter is ultimately cowed into submission; and in Act Three we find the pair in a London gambling club with Victoria reluctantly fulfilling her rôle of decoy duck, and secretly nurturing her hatred.

The complete financial downfall of one of the party leads to a scene, in which implications and threats are offered without stint. In the midst of the uproar, police raid the den. Bellamy is charged with forgery, but defies the law and eludes arrest by despatching himself with a pistol.

In the epilogue, we see a much chastened, but happier, Victoria. She has returned to the boarding house, and with her father is seeking to gain a modest livelihood—but, anon, there enters the faithful Jack Druce, now an author of note and wealth. The inevitable happens, and the final curtain falls on a happy close-up.

The acting of Miss Phyllis Neilson-Terry throughout the play was splendid. The part is an exacting one, calling for charm, expression, and forcefulness. Miss Terry invested it with all of these and with never a suspicion of hesitation. She received tributes of well-earned applause and countless recalls. Mr. Farren Soutar's portrayal of Horace Burgesse, the happy-go-lucky father, was a finished piece of work. His insouciance, drollery, and joyous laughter gave the required leavening of the play, and to him a large share of the success of the production may be attributed. Felix E. Seel, as the mean and unscrupulous Bellamy, gave a conspicuous performance, and succeeded admirably in getting himself thoroughly detested by the audience. He shared the honours of the evening. Anthony Ireland made a loving Jack Druce; and Henrietta Leverett, as the tearful and complaining Mrs. Burgesse, was good. S. A. Cookson (Lord Vayne), Felix Irwin (Ronny Tressider), Dorothy Lane (Fanchette), each deserve praise. The maid of Miss Lydia Audre was exceedingly well done, and her acting is highly commendable.

The play is excellently staged, with good effects, and the scenes have been carried out with appropriate care.

The inclusion in the cast of "Peter," a fine Sealyham terrier, strikes a happy note of homeliness, and his stage perambulations are a source of great amusement.

Mr Cecil King is to be congratulated on his production; as also are those responsible for the stage management, etc.

In a happy little speech at the close, Miss Terry thanked the audience for their generous reception of the play.

Mr. Fred Terry and Miss Julia Neilson watched their daughter's success with justifiable pride. They themselves were the recipients of an outburst of applause when their presence in the theatre was known.

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"EASY MONEY"

At Golders Green.

Farce by Brandon Fleming and Sydney W. Carroll. Presented by the Dee Cee Company at the Golders Green Hippodrome on Monday, August 10.

Maud Leverton ..... Fabia Drake
Mr. Shutley ..... Arthur Hambling
Sir Maximus Leverton, K.B.E. ..... Griffith Humphreys
Joseph Smedley ..... Alexander Field
Abraham Lombard ..... Eliot Makeham
The Hon. Horace Slimminger ..... D. A. Clarke-Smith
Professor Horatio Bowe ..... Clifford Heatherley
Lt.-Col. Laney Faitour ..... Dawson Milward
Crystal Carey ..... Olive Sloane
Robina Hill ..... Benita Hume
Hamilton Fortescue ..... Philip Wade
Percival Custard ..... D. Hay Petrie
A Furniture-dealer's Man ..... Alexander Field
Archdeacon Milfew ..... Lawrence Hanray
Inspector Green ..... Bryan Powley

When "In and Out" was presented at the Everyman in April, 1924, it was rumoured that Mr. Sydney W. Carroll had had something to do with it. In the revised version which was presented at the Golders Green Hippodrome on Monday, under the title of "Easy Money," the erstwhile dramatic critic was given as joint author with Mr. Brandon Fleming, whose name alone appeared on the original programme. Considerable alterations have been made in the play. Certain unnecessary incidents have been deleted, and the farcical sequence of events follows more easily than before. But even now a good deal has been left undone that might have been done, and a great many bright ideas for fun have been only partially developed. The authors have fallen back upon some old-fashioned, familiar devices to create a laugh, and whilst there is plenty of good healthy fun caused by collapsing camp beds and people tripping over the furniture, the excellent idea behind the play called for a more ingenious treatment.

For the notion of the farce is as good as anything we have had for years. It is a decidedly original idea that an Elizabethan mansion should be haunted by a band of crooks who frighten away any likely tenant by ghostly visitations, and are thus left free to carry on their school of crime rent free and unknown to the owner. Quite in keeping is it that the puny, nervous little hero, Percival Custard, should bring about their undoing. As in the original version, he falls in love with the leader of the gang, the attractive young "principal" of the school, Crystal Carey, and in order to rescue her from the bad ways into which she had fallen he disguises himself and becomes a pupil. This he succeeds in doing after various mildly exciting and even melodramatic adventures.

If the writing of the play had been as inventive as the idea we should have had a rattling good farce, but the actors had largely to make their own fun. This they did very well, for the cast is an excellent one; but there was a certain amount of repetitive business, especially in the first act. Mr. D. Hay Petrie was exceedingly comical as the diminutive, nerve-shaken hero, and fell about the stage gloriously in the first act. He seized every opportunity, and his amusing pair of legs, and his adoption of the Cockney disguise later on in the play, were a really clever piece of characterisation. Miss Olive Sloane was very good as Crystal, Mr. Dawson Milward did well as an aristocratic crook, Mr. Clifford Heatherley again threw himself into the comicalities of the inebriated cardsharper, and other members of the Crime School were brightly handled by Mr. Eliot Makeham, Mr. D. A. Clarke-Smith, Mr. Philip Wade, and Miss Benita Hume. Mr. Lawrence Hanray successfully exploited the possibilities of a comic clergyman; and other parts were well handled by Miss Fabia Drake, Mr. Arthur Hambling, Mr. Griffith Humphreys, and Mr. Alexander Field.

"Easy Money," which was produced by Mr. Basil Dean, was enthusiastically received by a crowded house on Monday night.

"Mirandolina."

By arrangement with Miss Sybil Arundale the Henry Oscar Company will present next Monday evening, at the Everyman Theatre, "Mirandolina," Lady Gregory's adaptation of Carlo Goldini's famous comedy, "La Locandiera" (The Landlady), with the following cast:—

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Count of Albafiorita ..... Roy Byford
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Mirandolina ..... Ruth Bower
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OPERA HOUSE, KIDDERMINSTER.
WANTED, First-class Shows, Sept. 14, 28, Oct. 5, 19; capable of following such attractions as "The Farmer's Wife," "Betty," "Katinka," "Tons of Money," "It Pays to Advertise," etc. All coms., FRED BRY.

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AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."
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MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, Oct. 5, 19, Nov. 9, 23.

By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Oct. 26, Nov. 16, 23, 30, Dec. 7, 21, 28.

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1925 Bookings include All Leading Theatres.
"THE OPTIMIST."
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No. 1 Company, including Wilfred Shine.
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MR. GERALD LAWRENCE in "MONSIEUR BEAUCAIRE."
WANTED, August 10, 17, and 24, October 19.
W. E. HOLLOWAY,
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THOS. C. DAGNALL'S TOURS.
MISS HILDA TREVELYAN and Mr. George Relph in "GROUNDS FOR DIVORCE," From the St. James' Theatre.
WANTED, First-class Theatres.
Only vacancies this year:—Oct. 12 and 26, and Nov. 2.
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"THE RIVER," by SIR PATRICK HASTINGS.
From the St. James' and Lyric Theatres
Wanted:
Aug. 31, Sept. 7, Oct. 12, Nov. 2, and onwards with exceptions.
Apply 1, Regent-street, S.W. 1; or Regent 411.

LEONARD LAURENCE AND CO., including DOROTHY WEST-SYMES and T. W. DUNSCOMBE, in "THE FAKE," by Frederick Lonsdale.
From the Apollo Theatre, London.
NOW RUNNING AT THE LYCEUM THEATRE, W.
WANTED, September 28 (to follow Bristol), Oct. 5, 12 (South or Midlands), Nov. 2 (various later).
LAURENCE,
St. George's Theatre, Kendal.

HUNTLEY WRIGHT AND NEW FARCICAL COMEDY.
WANTED, Three or Four Weeks, October. Prior to London Production.
Comms., CHARLTON MANN, Grafton House, Golden Square, W.

ARTISTS WANTED.

WANTED, Ladies' Train for revue, musical comedy, cabaret, etc. FRANK PERRY'S AGENCY, and School of Dancing, 145, Wardour-street, W.

WANTED for Semi-Prof. Concert Party (London districts, evening engagements only), young refined Contralto and Soprano, also Male Singles. Write Box 6552, CLARK'S, 57, Mortimer-street, W. 1.

ARTISTS WANTED.

WANTED,
R.A.M. AND R.C.M.
STUDENTS OF ABILITY
ON VACATION IN SCOTLAND
TO WRITE
LA SCALA,
GREENOCK.

WANTED, Amateur Concert Artists for West-End Concerts. Write (stamp) C. A. L., Mdm. Florence, 67, Bryanston-street, W. 1.

WANTED, Dancers (live in), with voices; height, photos, essential. SISTERS FLORENCIE, Hippo., Leyland, Lancs.

WANTED, London, Ladies and Gentlemen Choristers, read music; audition; stamp, photo, letters. "OPERA," 54, Delaford-st., Fulham, S.W. 6.

WANTED, Male Singers, Italian, Spanish, or Coloured; Tenor, Baritone, or Bass. Call or write, with photo., JOHN LESTER'S AGENCY, 7a, 26, Charing Cross-road, W.C. 2.

WANTED, Julian Rolfe, "Woman in the Case," and possibly Margaret (must sing), Coliseum Theatre, Shoreham-on-Sea, August 24; rehearse week previous; preference given to someone living near Shoreham who has played the parts before; state lowest terms.

ARTISTS' WANTS.

WANTED, engt. by Youth (19), experienced; smart appearance; any good Dramatic or Stock Co. H. MORTLAKE, 29, Essex-road, London, N. 1.

WANTED, an engagement by MISS WILTON in sketch as old woman; could also recite; low terms. 39, Warren-road, Leyton, E. 10.

WANTED by lady, small parts in Dramatic Co.; assist with wardrobe, make herself generally useful. Box 333, "The Era."

STAFF VACANCIES.

WANTED, Dancing Instructors for Dance Hall in Midlands. Apply J. H., 58, Alexander-road, Upper Holloway, London, N.

WANTED, a first-class Wardrobe Mistress, cut out and make. Write or call, JOHN LESTER'S AGENCY, Suite 7a, 26, Charing Cross-road, W.C. 2.

WANTED, Gent., well introduced in all theatrical circles; able to get scene-painting contracts; partnership optional to right man. Write Box 336, "The Era."

STAFF WANTS.

WANTED Known, BERT J. YARD (late Palace, Grimsby) now at liberty for first-class Stage Management: competent mechanic, ex. refs. Offers to The Cheques, Hanham Mills, Bristol.

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WANTED Known, Ch. Operator seeks engagement; skilled electrician, 15 years' experience; projection guaranteed. Box 337, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED Known, Magicians requiring Versatile Assistant, write at once to IVAN HANES, May Tree, Dudley-road, Ashford, Middlesex.

WANTED Known, PERCY CURRY, Comedian, liberty Monday; halls, revue, also for panto.; sing, dance, patter; highest refs. Albion Hotel, Sunderland.

WANTED, Aug. 17, 24, Variety, Concert Party, or Revue, by GENE BRANT, Unique Comedy Chorus Comedian. A Lucky Act. 196, Sydney-road, London, N. 10.

CIRCUS ARTISTS' WANTS.

WANTED, Engagement by THE STEPHENSON TROUPE, Bareback Equestrians, Ladies and Gentlemen (six in number), with 12 Beautiful Ring Horses. Vacant Sept. onwards, also Christmas Holiday Season. For particulars THE STEPHENSONS, Hippodrome, Great Yarmouth.

WANTED Known, liberty Sept. 21 on, Jenkins Family (3 Ladies, 4 Gents.), Acrobats, Riders, Wire, Clowns, etc., 3 Horses; Circus, Galas, Halls; best in the business for stage circus. J. JENKINS, Hippo., Yarmouth.

MUSICIANS WANTED.

WANTED, first-class Violin Conductor for North London cinema; must be exceptional soloist and able to fit pictures. Apply, giving full particulars and salary required (no Sundays), Box 313, "The Era."

WANTED, Violinist; opening for smart male rep. GAINSBORO CINEMA, Kingsland-road, Shoreditch.

WANTED, first-class Leader Repetiteur Violinist, for comfortable permanency in large cinema orchestra, West of England; must be used to all classes of music, including intermissions and close fitting; five hours, six-day week, evening dress; only young, brilliant, and fully experienced performer needs apply. Post particulars of age, recent photo., references (copies only), when at liberty, and salary required, in first instance to "LEADER," c/o Messrs. H. G. Signs, 142, Wardour-street, London, W. 1.

GRAND PALACE CINEMA, ST. ALBANS.
WANTED, to open Mon., Aug. 17, thor. exper. Violinist; 1st-class varieties and cinema; state age, exper., and salary required for twice nightly, to include two matinees. Apply MUSICAL DIRECTOR.

WANTED Known, Conductor-Leader-Violinist required to take entire control of large high-class cinema orchestra in the provinces; must be young, smart showman, with first-class all-round experience, brilliant soloist, used to novelty limelight intermissions, and able to intelligently fit pictures; comfortable permanency for right man. Post fullest particulars as to age, experience, references (copies only), recent photo., when disengaged, and salary required, to "CONDUCTOR," c/o Messrs. H. G. Signs, 142, Wardour-street, London, W. 1.

WANTED, Violinist, 1st class only, for North London dance hall; evenings only. Box 301, "The Era."

WANTED, Violinist, Leader, used to high-class music, to commence on or about August 22. Write, stating age, experience, and inclusive terms for twice nightly and one matinee, to MANAGER, Kinema, Newark-on-Trent.

WANTED, Violinist-Leader, with first-class library, for provinces; also 'Cellist, strong player. Apply, with full particulars and salary required, to Box 306, "The Era."

WANTED, a good Violinist (either sex) for small select cinema East End London, evgs. only; splendid opening for one who desires a good training in first-class music.
State salary, which must be low, by letter only, to M. D., 127, Colworth-road, Leytonstone, E. 11.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.
Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.
Music from large library lent for home study.
Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

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Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.
Owing to recent placing in good positions of 11 members of our classes, we have now vacancies for Violinists, Pianists, and Cellists, and other instruments at reduced summer fees.
Wind instrumentalists invited to keep their "lips in" free while resting.

ORCHESTRAS and ARTISTS PROVIDED.
Free Auditions every morning, and advice given.
All communications to W. E. BOYCOTT.

WANTED, Violinist, either sex; competent, talented; open Monday. Lowest terms, exp. (if any), and refs., CONDUCTOR, C.T., Bangor, N. Wales.

WANTED, Violinist, thor. exp., to open August 24; cinema; 7.15—10.15, Sats. 6—10.20; steady, gentlemanly; permanency; state terms. Also Drummer, tymps. and full kit, open August 17. DAWSON, 27, Armour-street, Kilmarnock.

WANTED, first-class Violinist to lead orchestra of 8 under M.D.; salary £5; 6 evenings, 2 matinees; permanency; incompetents come at own risk; state age and experience. Apply W. PERCY JONES, A.R.C.M., Picture House, Stafford.

WANTED, thor. exp. Violinist as leader for trio, large new café in Southport, commencing Sept. 28. Apply, with full particulars, experience, and recent photograph, to BOBBY & CO., LTD., 535, Lord-street, Southport.

WANTED, Violin Leader (not conductor), evenings only; must be expd. variety and pictures; open immediately. Apply by letter to the M.D., Empire, Smethwick, Staffs.

WANTED, Violinist-Leader; small orchestra, evenings only, library, Midlands. Write Box 325, "The Era."

WANTED Known, Leaders, etc., requiring Symphonic Dance or other Orchestrations at reasonable terms, write F. MARTIN SMALL, Ville-au-Roi, Guernsey, C.I.

WANTED at once, Leader Conductor for Penzance Season Band, until September 25; 4 hours daily, Sundays included. Absolute lowest terms, etc., to R. THOMAS, Regent Hotel, Penzance.

WANTED, first-class Violin-Leader for Trio, evenings; fitting and library unnecessary; thorough experience and good tone essential; S.E. district.
Box 335, "The Era."

WANTED, lady Violiniste Leader for hotel trio, East Coast; about August 22 till end September. Apply QUEENIE HOWARD, 81, Elgin-avenue, W. 9.

WANTED, first-class Leader for café in Northern Ireland; 7 days weekly, 3 sessions, 6 hours daily; open immediately. Apply, terms, M.D., Trocadero, Portrush.

WANTED, 'Cello & String Players; good openings in regular army for youths. PAXMAN, 26, Boro', London.

Electric Theatre, Burton-on-Trent.
WANTED, 'Celliste and Rep. Violiniste to play under a good leader 4½ hours daily. Terms, experience, and when at liberty to the MANAGER.

WANTED, 1st-class 'Cellist, good tone essential; also Rep. Violinist; 7 nights, 3 mats. weekly; state lowest terms. M. D., Regent Picture House, Dover.

WANTED, Orchestral 'Cellist, must be really good, capable of rendering a limelight selection, or useless; audition essential. Apply Box 343, "The Era."

WANTED, good 'Cellist for North London Cinema. Write, stating lowest terms for six evenings, to M. D., 22, Comberton-road, Clapton, E. 5.

WANTED, Lady 'Celliste; must have long-standing experience in cinema work and have good tone; for London, N.W. Box 288, "The Era."

WANTED, 'Cellist, lady or gent., pictures, S.W.6 district; must be good; exp. not essential; 6 days. Write, state salary, Box 329, "The Era."

WANTED, C Melody Saxophonist, doubling banjo or banjoline, for trial engagement; may lead to permanency; provincial town; must be sight reader; audition; lowest trems. Box 296, "The Era."

WANTED, for orchestra at Opera House, Dunfermline, D. Bass; steady and entirely competent musician essential; to open August 24. Address HENRY HALL, as above.

WANTED, good Double Bass (string) player for country hotel; sober, ref. Write only, MUSICAL DIRECTOR, Hotel Russell, London, W.C. 1.

WANTED, Flautist, open at earliest possible opportunity; must be good soloist on piccolo; comfortable engagement. Apply POOLE, Imperial Cinema, Newton Abbot.

WANTED, first-class Flautist, either doubling on saxophone or banjo preferred; perm. right man; pictures, evgs. and one mat. Lowest terms, refs., etc., to M.D., Rialto, Kirkcaldy, N.B.

WANTED, Clarinet, for small cinema; evenings only. Apply GAINSBORO CINEMA, Kingsland-road, Shoreditch.

WANTED, good Sax. and Banjo Players, also Pianists; evening work chiefly. Fees required and experience to Box 309, "The Era."

WANTED, lady C Melody Saxophoniste and lady B flat tenor immediately; good appearance and excellent performers. Write Mdm. BELLE RICHARDSON, 41a, Elsham-road, Kensington, W. 14.

WANTED, Alto Saxophonist, must be young and smart. Apply Monday, 7.30 p.m., Ladbroke Hall, Ladbroke Grove, W.

WANTED Known, Lessons given on Sax.; stunting, etc.; mod. terms. Box 330, "The Era."

MUSICIANS WANTED.

WANTED, Lady Sax., Trumpet, and Trombone. Audition, 9, St. Martin's Court, Charing Cross-road, Tuesday, 1-3 p.m.

WANTED, first-class CORNET to open August 31.
Terms, references, etc., to MANAGER, Elite Theatre, Nottingham.

WANTED, for provincial palais, first-class Trumpet, Saxophone, and Banjo. Call Monday, between 3 and 5, IDA LILLES, 79, New Oxford-street; ask for Mr. George.

WANTED, first-class Cornet, to play 1st or 2nd as required; must be thoroughly competent with high-class programme; turns and big picture, 44 hours nightly, one matinee (no Sundays). Fullest particulars to ALBERT VERNON, Palace, Luton. Also Monday, to deputise one week, good Double Drummer; tymps. found.

WANTED, to open August 24, First-class Orchestral Organist for large 3-manual organ; must be used to playing with orchestra. Also first-class 'Cellist (loud tone), for high-class cinema (afternoons and evenings).
Apply, with two latest references and lowest terms, to HAMILTON, Kinnaird Picture House, Dundee, N.B.

WANTED immediately, reliable Orchestral Pianist (male); Tavan, Alder. Write, lowest terms, M. D., 46, Abbey-road, Torquay.

WANTED, Pianist, male, for small orchestra; must be expert at fitting. Apply GAINSBORO CINEMA, Kingsland-road, Shoreditch.

WANTED, Picture Pianist accompany violin; able fit and improvise when solo; salary £2 10s.; evgs., two mats. PALACE, Harwich.

WANTED, Young Lady (permanent), assist house duties mornings, play piano evenings; singer preferred; good home and wages. Apply Mrs. ROBERTS, King William, Brynmawr.

WANTED, brilliant Solo Pianist for a suburban picture house, N.W.; must be a brilliant and artistic soloist, who can make a real live feature of the work; rut drivers and automatons not required; picture-fitting experience essential; audition must be given; no Sundays; 44-hour day; good job for right individual; all applications answered. Lowest terms and refs. to WAYSON MEANS, Box 298, "The Era."

WANTED, Pianist or Violinist to join manager, open new theatre; invest £100, half shares. LESSEE, 275, Warwards-lane, Selly Oak, Birmingham.

WANTED, deputy experienced Orchestral Pianiste, September 6 to 12; hotel. Letters only, 44, Brookville-road, Fulham, London, S.W. 6.

WANTED, first-class Dance Pianist for abroad. Full particulars and photo., Box 321, "The Era."

WANTED, Orchestral Pianist for small cinema; no Sundays; call immediately. UNIVERSAL AGENCY, 22a, Great St. Andrews-street, Shaftesbury-avenue W.

WANTED, Relief Pianist, to deputise, 6 days, commencing Aug. 24; must be good; audition; write terms. VANDERSTEEN, 18, Hewlett-road, Bow, E. 3.

WANTED, for Continent, tip-top young Pianist, Sax., Banjo, and Trumpet; must double. Terms, Box 341, "The Era."

WANTED, boy and girl and small adult Instrumentalists; Pianiste, Sax., Banjo, Trumpet, Trombone, Drums, Brass Bass, and clever juv. talent; state terms, height, [illegible] London audition essential. Also young Gent. Jazzers with singing voices, novelty bands. OUR BABY BAND, Ilford Hippo.; next Holborn.

WANTED, Ladies (semi-prof.); Piano, Sax., Drums. BRUCE GIBBON, 28, High-street, New Oxford-street.

WANTED, first-class Relief Pianist (gent.), well up in picture fitting; must understand his business, or no use applying; audition, 11 to 12 to-day (Sat.).—KING'S PICTURE PLAY-HOUSE, Chelsea.

WANTED, good Orchestral Pianists for cinema engagements; also 'Cellist, doubling on E flat sax. for London cinema.
The Apollo Orchestral and Concert Agency, Victory House, Leicester-square, W.C. 2.

WANTED at once, Orchestral Pianiste. Apply, 11 o'clock, 30, Bonfield-road, Lewisham.

WANTED, good Dance Banjoist as deputy, odd dates. Write W. BRYCE, 145, High Holborn, W.C. 1.

WANTED, Banjoist, tenor or G, to join dance band; must be keen; N. London player preferred. Write BRAINE, 37, Halton-road, Canonbury, N. 1.

WANTED, August 24, a good Drummer, includ. tymps., who can combine cornet; permanency. State lowest terms and references to WEST, Cinema, Dartford.

WANTED, Drummer, with full kit, to open at once; North London cinema; state wages required, etc. Box 314, "The Era."

WANTED, Drummer and Effects. Expd.
M. D., Cinema Royal, Epsom.

WANTED, first-class musician Dance Drummer, with full and latest effects; good showman, smart appearance; permanency; seaside, easy hours, commence immediately. Refs., terms, CONDUCTOR, Box 320, "The Era."

WANTED, First-class Drummer for North London Cinema; full kit, tymps., etc.
Write, stating lowest terms for six evenings, to M. D., 22, Comberton-road, Clapton, E. 5.

WANTED Known. Splendid opportunity for ambitious young Musicians in Orchestra and Military Band of famous Highland Regiment to spend a short period abroad, see the East, and return with the regiment. Pianist, Orchestral and Military Band Instrumentalists. Box 685, "The Era."

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24 Trios 2/9, 38 Trios 4/-, 50 Trios 5/-
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Latest and Best Cinema Music.
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MUSICIANS WANTED.

WANTED Known. Est. 1890. THE LONDON MUSIC LENDING LIBRARY. ALGERNON CLARKE, Proprietor. The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Music selected to suit all films by EXPERTS FREE OF CHARGE. Specimen parcel: Orchestra, 3s.; Piano, Solo or Trio, 2s. 6d., post free. Send your suggested Lists of Music, as we have 20,000 pieces in stock.

Musicians and Vocalists Wanted to Register for Engagements. 28, Lonsdale-road, Barnes, S.W.13. 'Phone: Riverside 1566.

Nr. Hammersmith Station and Bridge.

WANTED, Bandmaster for Territorial Band. Write, stating experience, salary required, to Box 307, "The Era."

WANTED, good Dance Band, five performers; can offer 15 dates immediately; S.W.11 district. Write, stating fees required and experience, to Box 308, "The Era."

WANTED for September in Yorkshire: Jazz Instrumentalists, Vocal Piano, Sax., Banjo; must be able to double on other instruments; audition essential; state terms; perm. Apply Box 297, "The Era."

WANTED Known, ARTHUR L. WARD, Musical Adviser Director, has vacancies for Violin Leader, evgs., two mats., £5 5s.; Orch. Pianist, evgs. only, £4; Mustel Organist, evgs., one mat., £4 10s.; males. State age, partics., to 2, Richmond-avenue, Sedgley Park, Manchester.

WANTED, 5-piece Dance Band; double-handed men. Photo. (essential), terms, etc., C. KITCHEN, Empire, Sheffield.

WANTED in September, competent Syncopators; must read as well as juggle; state salary required and stamped envelope for reply. Also first-class Military Band performers, as above. Apply Bandmaster GUY, Britannia Pier, Great Yarmouth.

WANTED, Musicians for Territorial Band, Sept. 12 to Sept. 27. Euphonium, Baritone Cornets, Trombones. Write age, terms, with warrant to join, BANDMASTER, Box 270, "The Era."

WANTED, 1st-class Violinist to lead, must have fine tone; also Drummer, with tymps. and full kit. Apply M.D., Academy Picture House, Brighton.

MUSICIANS' WANTS.

WANTED Known, M.D.-Violin, Leader, etc., at lib., cinema, etc.; good library for trio, quartette; 20 years' exp., best refs.; 3½ years last.; M.U. COOK, 78, Mitchell-street, Sheffield.

WANTED, engt. by M.D., Solo Violinist or Baton. Also by First-class Pianiste, L.R.A.M., combine Violin; large library; any bus.; splendid testimonials. WOOD, 41, Manchester-road, Altrincham.

WANTED Known, Circuit Musical Director, in touch with best musicians and latest music, recognised authority on cinema music, Brilliant Pianist-Organist & Arranger, desires high-class cinema engagement, with his own Violin Leader or complete orchestra preferred, but not essential. Box 328, "The Era."

WANTED Known, LEO FITZGERALD, Violin Conductor (Wimbledon's popular Musical Director), is open for immediate engt.; dis. owing to change of proprietorship; five years at Wimbledon. Address, "Waratah," Effingham-road, Surbiton, Surrey.

WANTED, engagement by Musical Director, leader. M., 2, Eversholt-street, N.W. 1.

WANTED, engagement by T. MYDDLETON, Expert Conductor, baton, Solo Violin, and brill. Pianist; late M. D. of Prin. Opera Co.; first-class cinemas, and variety halls. Interludes a feature. Large library. Concluding 2½ years M. D., Kennington Theatre. 'Phone, Wimbledon 786, or 2, Dorset-road, Merton, S.W.19.

WANTED, engt. by 1st-class Violinist Leader; full exp.; would deputise. 90, Ferndale-rd., S. Norwood, S.E.

WANTED, engt. by Violinist, exp., any business or distance (or South Coast); refs. VIOLINIST, 13, Maple-avenue, Blackpool.

WANTED, by exp. Dance Violinist, young, smart, even. engt. or deputising. 22, Arica-road, Brockley, S.E.4.

WANTED, by VIOLINIST (can double VIOLA), engagement, any business, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. 13. Tel.: Riverside 1566.

WANTED, engt. by Violinist Repetiteur, experienced any business; reasonable terms. VIOLINIST, 2, Shamrock-street, Clapham, London.

WANTED Known, Lady Violiniste (22) desires cinema exp.; salary immaterial; London and suburbs only. "Z.," 18, Heathcote-street, W.C. 1.

WANTED, by Dance Violinist, evening engts.; would dep. or join band. D. W., 13, Dagnan-road, Balham, S.W.

WANTED Known, exp. Violinist disengaged. 2, County Grove, Camberwell, S.E. 5. Tel., Brixton 1563.

WANTED, engt.; Violinist, 'Cellist, and Pianist; liftime pro. exp. together; large library, excellent refs.; offers may be moderate. M. D., 15, West-avenue, Redditch.

DOROTHEA MARNO'S TRIO. WANTED known, having completed two years' engt., this first-class combination (Violin, Piano, and 'Cello-Drums) is now at liberty for London hotel or similar work. 29A, Peak Hill-gardens, S.E.26. 'Phone, Sydenham 3776.

WANTED, engagement by VIOLIN CONDUCTRESS. Tip-top lead, soloist, etc.; up-to-date library. First-class offers invited for hotel, café, or cinema. Own orch. of 3 to 6. Box 316, "The Era."

WANTED Known, Violinist with vast orchestral experience wants cinema experience. Fine tone. Audition any time. Reasonable offers to VIOLINIST, 48, Navigation-road, Chelmsford, Essex.

WANTED, engt., M. D., solo Violin and own Pianist, A.R.C.M.; highest refs. and Press notices; large up-to-date library; 15 years' first-class cinema and concert orchestras; age 33. Moderate terms. Audition if required. VIOLINIST, 132, High-st., Cheltenham.

WANTED, engt., M. D., Violin Soloist and Pianist, joint; refs., Press notice; large library; perfect fitting; mod. terms. Box 318, "The Era."

WANTED, engt. by Violinist, Rept. or 1st; cinema exper.; very good refs. Box 327, "The Era."

WANTED, engt. by Violinist, 25 years' experience, Baton, Lead. WAVERLY, Marine Officers' Hostel, 660, Commercial-road, E.

WANTED Known, Violinist desires change; expd. cinema and variety; ex. library, refs., and press notices; permanency; good offers only. A. J., 8, Frederick-street, Lincoln.

WANTED, afternoon engagement, Violin (lead) or Piano (orch.); library; would deputise. 250, Amesbury-avenue, Streatham Hill. 'Phone, Streatham 4132.

MUSICIANS' WANTS.

WANTED, by Violiniste (M.D.), engagement in cinema; library, excellent fitting; London only. 33, Honeybrook-road, Clapham Park.

WANTED, engagement, thoroughly experienced, known Violinist (orchestral) and brilliant soloist; quick sight reader. Address A.R.A.M., 27, Oakdale-road, Herne Bay.

WANTED, engt. by Violiniste, thor. exper. cinema, etc.; reliable deputy. 359, Norwood-road, W. Norwood, S.E.

WANTED, engagement, Violin, 'Cello, Piano; cinema or hotel. Box 315, "The Era."

WANTED, engagement by Cinema Leader (Violinist), also Repet. Violinist and Pianist; abstainers; good library; Scotland preferred. Box 312, "The Era."

WANTED, engt. by exped. Violinist Leader or Repet., any business; 12 years varieties; can open Monday. T. BLACKBURN, 17, Gill-street, Commercial-road, E. 14. Phone: East 1729.

WANTED, Violin Tuition by Beginner. Box 310, "The Era."

WANTED, engt. by young expd. Violinist; double Saxophone; fine tone; any work considered. Box 331, "The Era."

WANTED, dance engts. by professional Violinist. 37, Bulwer-street, Shepherd's Bush, W.12.

WANTED, engt. by Violinist-Leader, Repet.; fully experienced variety, cinema, café, etc.; library. Best refs. 34 last. VIOLINIST, 25, Yardley-street, Sheffield.

WANTED, engt. by Violin Leader; large up-to-date library; good tone; picture fitting a speciality; open at once. M.D., 67, Three Colts Lane, London, E.2.

WANTED, engt. as Leader; ten years' cinema exp.; good library; powerful tone. 97, High-street, Kingsland, N.E.

WANTED, engagement by 1st-class Leader, cinema; experienced, excellent references. LEADER, 7, Alexandra-road, Edgbaston, Birmingham.

WANTED, engagement by first-class Leader. D., 2, Eversholt-street, N.W. 1.

WANTED, by experienced cinema Viollnist, with large library, engt. as Repet (lady). VIOLINIST, 15, Whitegate-road, Southend-on-Sea.

WANTED, engagement, experienced reliable Lady Cellliste (combine organ), any business; London only. Box 239, "The Era."

WANTED, engt. by 'Cellist, exp. Cinema; good refs.; low terms. Box 202, "The Era."

WANTED, by 'Celliste, deputy work; thoroughly experienced and reliable. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED Known, First-class 'Cellist, disengaged September; Thanet or S.E. Coast. SAVAGE, 6, Marlbro'-street, Brighton.

WANTED, by lady 'Celliste, within easy distance of London, age 25 years; present engagment 3½ years (cinema); audition; experienced café, variety. Apply Box 303, "The Era."

WANTED, engagement by first-class 'Cellist. Big tone. Thoroughly experienced and reliable. Manchester only. 129, Heald-place, Rusholme, Manchester.

WANTED Known, 'Cellist and Tympanist open for engt. in first-class cinema, café, or hotel; town or provincial; thor. exp.; at lib. Sept. 28; finishing engt. in foremost seaside resort; joint or separate. Box 319, "The Era."

WANTED, engt. by 'Cellist, cinema or hotel. Box 326, "The Era."

WANTED, engt. by exp. 'Cellist, double piano, London or near, evenings only, any bus. 'CELLIST, 22, The Chase, Guildford Park, Guildford.

WANTED by first-class 'Cellist, Sunday engagement; good dep. 'CELLO, 147, Winchester-road, Edmonton, N. 9.

WANTED, engt. by thoroughly experienced 'Celliste; big tone. Write 'CELLISTE, 93, Listria Park, Stoke Newington, N.

WANTED, by exp. 'Cellist, engt., any bus. 'CELLIST, Ashburnham Institute, Uverdale-rd., Chelsea, S.W.10.

WANTED by String D. Bass (25), permanent engt. South Coast district, cinema and café experienced; excellent refs. Write BASSO, 33, Elswick-avenue, Deane, Bolton, Lancs.

WANTED Known, first-class Double Bass and B.B. Tuba disengaged through change of management; any business. KENNON, 14, Haviland-rd., Boscombe.

WANTED, by JACQUES MILLS, Double Bass, first-class engagement, any business. Address 6, Greenfield-place, Westgate-road, Newcastle-on-Tyne.

WANTED, engt. by Double Bass, expd. in all lines. BASSO, 20, Trevelyan-street, Moldgreen, Huddersfield.

WANTED, engagement by good experienced Double Bass, anywhere; moderate terms. Box 311, "The Era."

WANTED, engt. by Flute and Piccolo Soloist, late Carl Rosa Opera Co. FLAUTIST, 16, Church-rd., Newport, Mon.

WANTED Known, Flautist disengaged for a short period; any business; in town or away. Box 995, "The Era."

WANTED Known, experienced Flautist at liberty; any bus., high or low pitch, distance no object. W. L. STUBBS, 31, Southfield-road, Middlesbrough.

WANTED Known, expd. young lady Flautist and Pianist, pupil of a great master, requires short engt., solo or orchestra; low pitch. State terms. DAISY SCOTT, 125, Tewson-road, Plumstead.

WANTED, engagement by Clarinetist, any business; good refs., good soloist; distance no object; perm. preferred. CLARINET, 22, Kew-street, Brighton, Sussex.

WANTED, engagement by Solo Clarinet; can combine E flat alto Sax.; any business; experienced all lines. CLARINET, 32, Cardigan-street, Luton, Beds.

WANTED Known, Clarinet disengaged; fully experienced; London or sub.; music hall, theatre, cinema. G., 135, Bensham-lane, Thornton Heath.

WANTED, evening engts., E flat Alto Sax., doubling on Clarinet Box 294, "The Era."

WANTED, engt. by Saxophone and Clarinet, both pitches, E flat Alto and Baritone; expd. highest class; soloist both instruments; soft sweet tone; syncopate and read at sight; modern style; good appearance; reasonable terms for permanency in cinema or dance. First-class refs. Abstainer. SAXOPHONE, 9, 3rd Avenue, Cosham, Hants.

MUSICIANS' WANTS.

WANTED Known, Saxophone and Clarinet Player open for engts. DAVIS, 7, Sydney-road, Hornsey, N.8.

WANTED, engt. by expd. Sax., sight reader; Alto, Sop., and C Melody; double Clarinet; also vocalist; now playing lead, Tower Café, Blackpool; dis. Sept. 25. BRENNAN, Stoney Hill Farm, Blackpool.

WANTED Known, Sax., C Melody, doubling Clar.; dance, revue, or provinces. Good showman. R. J. BRYDONE, 27, Ripon-st., Lincoln.

WANTED Known, Saxophonist, alto and soprano, seeks seaside engagement; sweet tone, fully experienced; at liberty August 22. Box 323, "The Era."

WANTED Known, Alto Sax., doubling clart., at liberty Monday, any business; over 20 years' experience all lines; age 35 years; Reading district preferred. SAX., Cremona, East Oakley, Basingstoke. 'Phone, Basingstoke 75-x-4.

WANTED Known, first-class Saxophonist, E flat Alto, high and low pitch, at liberty for short engt, Aug. 24. C/o SAXOPHONE, 129, Humberstone-road, Leicester.

WANTED, engt., Saxophone, E flat Alto, doubling Clarinet; excel. reader; experd. any business; London preferred; disengaged. RICE, 40, Venetian-road, Denmark Hill, S.E. 5.

WANTED, engt. by first-class Sop. Saxophone, B flat, doubling excellent Violin. Box 332, "The Era."

WANTED, engt. by E flat Sax. and Clar.; any bus.; excel. reader; refined tone. 39, Store-street, W.C.1.

WANTED Known, B flat Tenor Sax. vacant; young; town or provinces; dance or revue. H. S., 17, Sterndale-road, W.14.

WANTED Known, brilliant Jazz Trumpet or straight, exper. any bus.; tip-top; present engagement two years; King's Hall, Royal Bath Hotel; at liberty after 26th inst. F. CLARK, 22, Richmond Wood-road, Bournemouth.

WANTED, by Brass Bass (Sousaphone) doubling trumpet, odd evg. dates or perm. with dance band; London district only. Box 300, "The Era."

WANTED, engt. or deputising by expd. solo Trumpet/Cornet; excellent sight reader; any business. D. McPOOLE, 6A, Camberwell Green Estate, London, S.E.5.

WANTED, afternoons or evenings, permanency or odd shows, dance business; Cornet and Trumpet, good tone on both; reader, but no stunter. CORNET, 422A, Coldharbour-lane, Brixton, S.W.9.

WANTED, by exp. music-hall or dance Cornet and Trumpet, odd or perm. evening engt. or deputising; can double Violin. TRUMPET, 35, Ongar-road, West Brompton, S.W.6.

WANTED, engt., Cornet and Trumpet; exceptional tone; sight reader. CORNET, 66A, Ormiston-road, W.12.

WANTED by first-class Trombonist, an engagement. TROMBONIST, 46, Eccles-road, Clapham Junction, London, S.W. 11.

WANTED, engt., exp; Trombone; also Bass Euph. GOWER, 153, Lillie-road, Fulham. 'Phone, 3733 Western.

WANTED, engt. by expd. Trombone; last 7 years resident Trombone at the Hippo., Stockton-on-Tees; also expd. at pictures. W. HAZELWOOD, 23, St. Mary's-terrace, Paddington, W.2.

WANTED, deputising or permanency, orchestral or solo Organiste-Pianiste, pipe or reed; also Violinist Leader. Hampstead 1395.

WANTED, engt. by 1st-class Mustelist, brilliant cue player, flute and clarinet solos; own library; 12 years' refs.; exp.; used pipe and pedal organ, 3-manual; Midlands preferably. C. CLARKE, 14, Norwood-grove, Hamstead-road, Handsworth, Birmingham.

WANTED, engagement by Organist (Mustel) in town. E. ROSE, 5, Tolmers-square, Euston-road, N.W.

WANTED, engagement as Orchestral or Solo Organist, Pipe or Reed. ORGANIST, 14, Keene's-road, Ilford.

WANTED Known, Orch. Organiste wants provincial permanent engt.; fully experienced; free mid. September. Box 334, "The Era."

WANTED, re-engt., relief Pianist-Organist; deputise, C. M., 27, Daneville-road, Camberwell, S.E.5.

WANTED Known, orches. Organiste disengaged (lady); not pipe; expd. Relief Pianiste; theatre, concert party. PIANISTE, 119, Bedford-rd., Clapham.

WANTED, engt. by reed Organist, orchestral and solo Pianist; can assist relief; 14 years last engt.; Lon. or suburbs. T., 323, North End-road, S.W.6.

WANTED, deputising, London only, by Pianiste-Organist. BESSIE WELLINGS, 25a, Eynham-road, Woodlane, W.

WANTED Known, GOODWINS. Solo Pipe Organist-Pianist. 290, Dalston-lane, E. 8. Would deputise.

WANTED by exp. Orchest. Pianist or Accomp. 79, Westwick Gdns., Shepherd's Bush, W. Riverside 3190.

WANTED by Relief Pianiste, Holiday Engagement; good memoriser, sight reader; excellent references. J., 18, Ollerton-road, New Southgate.

WANTED, engagement by Orch. Pianist, nine years' exper., can double Viola or Violin; perm. or deputising; London hotel or café preferred; good refs. IRENE JOHNSON, A.R.C.M., 28, Bonham-road, Brixton Hill, S.W. 2. Brixton 3980.

WANTED, by brilliant Solo Pianist of large London cinema, Sunday engagement. Box 342, "The Era."

WANTED, eng., Lady Pianiste; relief, deputise; theatre, cinema, dance, exp. all; London. PIANISTE, 10A, Nascot-street, Wood-lane, W.C. 2.

WANTED, BY GOOD ORCH. PIANISTE, ENGT. CINEMA (EVNGS. ONLY) OR CAFE. LARGE LIBRARY. CAN PROVIDE OWN TRIO OR SMALL ORCH. TOWN OR SUBURBS ONLY. BOX 340, "THE ERA."

WANTED Known, first-class Orch. and Solo Pianiste at liberty August 24. PIANISTE, 20, Hampstead-road, N.W. 1. 'Phone, Museum 9365.

MUSICIANS' WANTS.

WANTED, engt. by Pianist (M.D.) and Violiniste (Leader), any capacity; 1st-class musicians, thor. exp., library; would separate. M.D., 41, Rectory-lane, S.W. 17.

WANTED Known, young lady Pianist requires engts., dances, accompanying, etc.; terms moderate. Write D. W., 5, Ayrsome-road, N.16.

WANTED, deputising by exp. orch. and relief Pianiste. Full partics., PIANISTE, Box 292, "The Era."

WANTED Known, 1st-class Pianist disengaged; any bus.; ex. refs. CHAS. DAWSON, 403, Walton Breck-road, Liverpool.

WANTED Known, smart syncopated dance Pianiste, desiring change, invites offers. Solo, band, or orchestra. Good sight reader and showman. Now at first-class café in Blackpool. BERT DUFF, "Braemar," Bispham-road, Cleveleys, Blackpool.

WANTED, engt. as Pianist-Conductor or Orch. Pianist; revue, pictures, variety, dance; fully exp. Wires, CAMPBELL, Scala, Evesham; letters, 1, Garden-cottages, Prospect-place, Hastings.

WANTED, engt. by orch. Pianiste. exp. cin. WINIFRED WINGATE, 38, High-street, Kingsland, N.E.

WANTED Known, expert Pianist-Arranger, 20 years' experience theatrical business, open to take full control anything in music line, London. Address, MUSICAL DIRECTOR, 8, St. George's-terrace, Regent's Park, N.W.

WANTED Known, Orch. Pianiste-Organiste desires change. Box 317, "The Era."

WANTED, engt. by experienced Orch. Pianiste, cinema. PIANISTE, 33, Braithwaite-road, Sparkbrook, Birmingham.

WANTED, engt. by expd. Orchestral Pianiste (A.R.C.M.). E., 241, Seven Sisters-road, Finsbury Park, N.

WANTED, deputising by experienced Lady Pianiste; odd days, or for holidays; orchestral or solo. PIANISTE, 30, Gironde-road, Fulham, S.W. 6.

WANTED by brilliant Jazz Pianist, young, smart, versatile, good appearance and showman, of finest experience; vacant for odd nights or perm. 87, Priory-road, Kilburn, N.W. 6. 'Phone: Hampstead 4870.

WANTED, re-engagement by Relief Pianiste, permanency, or would deputise; 5 years' experience. D., 323, Goldhawk-road, W. 6.

WANTED, engt. by well-known Orchestral and Solo Pianiste, thoroughly experienced in music-hall, theatre, and cinema work; highest references. Miss E. SPEARING, 5, The Triangle, Bournemouth, West.

WANTED Known, first-class Pianist requires offers, winter engt., dance preferred; young, smart, good appearance. Box 195, "The Era."

WANTED, engagement by competent Orch. Pianiste, 10 years' exp.; classical and modern. Madam FABRY, 19, Barnard Hill, N. 10.

WANTED Known, First-class Orchestral Pianiste, good reader, musical, available for deputising in London at shortest notice; engaged Sundays and afternoons. MISS PIETERSEN, 21, Lavengro-road, West Norwood, S.E. 27.

WANTED Known, Cinema Pianiste, trio or relief, can deputise at shortest notice, experienced large library; speciality, picture fitting. Miss MACKIE, 37, Highbury Hill, N. 5. 'Phone: North 4405.

WANTED Known, Pianist, jazz, synco., gd. sight reader, open London engs.; join dance bd. 62, North Side, Wandsworth Common.

WANTED, by Pic. Piano-Organ (gent.); solo; any dis. 32, Gorststreet, Preston, Lancs.

WANTED, by gent. Pianist, with fine library; solo; nothing too small; smart appearance; hours no object; accept small salary for permanency; can open Monday, August 24. MORRISON, Abbotsford, Station-road, Hinckley.

WANTED, permanent engagement by well-known Orchestral and Solo Pianiste; experienced in music-hall, theatre, and cinema work; highest references. Miss LIZZIE SPEARING, 5, The Triangle, Bournemouth.

WANTED, engagement by Lady Pianist, cinema preferred; no previous experience; good sight reader; London only. Miss L. LEA, 32, Gaskarth-road, S.W. 12.

WANTED, by Pianiste, evening engts.; would join dance band; willing rehearse. K. M., 181, Ravenslea-road, Balham, S.W.

WANTED by lady Pianist, known, evening engts., London accompanist; also dance music. Write Box 293, "The Era."

WANTED, engt. by French Horn (to follow present contract); can double 1st Violin; capable and reliable. W. J. SIMMONDS, Kent Cottage, St. James-square, Cheltenham.

WANTED by smart Syncopated Dance Banjoist, odd or perm. MAUDE EVANS, 12, Alexandra Villas, Finsbury Park, N. 4.

WANTED Known, Dance Banjoist at liberty, tenor and long arm; full chords and great rhythm; doubling alto sax. Cheery appearance and personality; memorise latest numbers; terms right. BRYCE, 145, High Holborn, W.C. 1. 'Phone: Museum 5187.

WANTED, engt. first-class Banjoist, fully experienced in dance work. J. B. WATSON, 26, Torrington-square, W.C.1.

WANTED, engt. by Tenor Banjoist or G. Full, snappy tone; full exp. reader. Big band work preferred. J. W., 75, Crane-avenue, Isleworth.

WANTED, engagement in Dance Band, Tenor Banjo (double Violin or Viola); London only. S. G., 91, Tachbrook-street, S.W. 1.

WANTED, by expd. dance Banjoist, engts.; can supply dance band. AGNEW, 7, Kingston-hse., Camden-st., N.W.1. 'Phone, Victoria 8020. Extension 33.

WANTED, engagement by Lady Drummer; terms moderate. Box 212, "The Era."

WANTED Known, live Dance Drummer, good appearance, personality, style, open for engt.; would co-operate with band; willing rehearse. ROY, 54, Bracewell-road, North Kensington, W. 10.

MUSICIANS' WANTS.

WANTED, engagement, young lady Orchestral Drummer and effects; jazz or straight; experienced in all lines. C/o 30, Grange Loan, Edinburgh.

WANTED Known, Drummer would play in Cinema or Dance Orchestra for experience and small salary. Write DE WIGHT, 23, Stationroad, South Norwood, S.E. 25.

WANTED Known, exceptionally smart young Dance Drummer wishes to join good combination (whole time); perfect time and syncopated rhythm; stunt choruses on B flat Soprano Sax; good voice; start now. Write Box 302, "The Era."

WANTED by smart Band of five, dance engts.; latest library; three players doubling; audition. J. ROTH, 20, Derby-road, Croydon.

WANTED Known, first-class Trio—Piano, Violin, and 'Cello—disengaged (Piano doubling organ and Violiniste piano); 15 years' pictures; fitting a speciality; highest pro. references; extensive library; terms low; piano and violin joint. M. D. HORLEY, Queen's Gate, Harrow-on-the-Hill.

WANTED Known, to AGENTS AND ALL CONCERNED. ATLANTIC CITY BAND. Now playing at Old Government House Hotel, Guernsey, Chan. Isles. Contract expiring September 12, 1925. Comprising five smart, young musicians, all doubling. Piano, drums; Violin doubling B flat sop. Sax.; E flat alto Sax. doubling sop.; B flat tenor Sax doubling banjo. Good offers only. Particulars from MAURICE LEWIN (Leader).

WANTED Known, popular East London Dance Band seeks engagements, evenings only; up-to-date five; sure satisfaction. Write S. R. YOUNG, 69, Salmon-lane, E. 14.

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WANTED Known. ORCHESTRAS. VOCALISTS For every occasion. Immediate service THE MAY WALTER ORCHESTRAS, 3, Macclesfield-st., Shaftesbury-av., W.1. 'Phone: Gerrard 7630.

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WANTED Known, VERNON'S VERSATILE BANDS. Combining vocal and instrumental. 50, Holland-road, W. 14. 'Phone: Park 4378.

WANTED KNOWN, DAVID S. LIFF AND THE ROYAL BATH HOTEL DANCE ORCHESTRA AS BROADCAST. A COMBINATION OF THREE YEARS' STANDING. PRESENT CONTRACT EXPIRING AUGUST 26. ONLY FIRST-CLASS OFFERS INVITED. ALL COMS. TO DAVID S. LIFF, 4, HAWKWOOD ROAD, BOSCOMBE, HANTS. 'PHONE: 3450 BOURNEMOUTH.

WANTED Known, others advertise themselves as Syncopated Bands, and they are not; Neither are we. BUT WE HAVE DONE IT FOR SIX YEARS. Particulars, HUGH TAYLOR, 9, Courthope Villas, S.W. 19.

WANTED, engagement by T. MYDDLETON'S FAMOUS ORCHESTRA OF SOLOISTS (8). East member an artist; personally conducted, Baton, Violin, or Piano. Late M.D. for prin. opera cos., high-class cinema and variety halls, café, dance work, etc. Pictures fitted perfectly; limelight interludes a feature; large library. This first-class combination is well up in all branches of music, from Grand Opera to Jazz. Can be heard daily at the Kennington Theatre until August 17, when we conclude a 2½-years engt. Refer Manager. Success guaranteed. Box office attraction. 'Phone Wimbledon 786, or write 2, Dorset-road, Merton, London, S.W. 19.

WANTED Known, Trio, first-class, desire change; any bus.; would separate; terms mod. for perm.; satisfaction guar. Box 322, "The Era."

WANTED Known, THE APOLLO ORCHESTRAL AND CONCERT AGENCY, VICTORY HOUSE, LEICESTER SQUARE, W.C. 2. Day 'Phone: Regent 3494. Night 'Phone: Chiswick 1482. WE NEVER SLEEP.

WANTED Known, Trio or Sextett, all artists, at liberty, hotel or café; concert and jazz; first-class library. State terms when writing to HAYDU ORCHESTRA, 7, Lanesdown-road, Bridlington.

WANTED Known, "The Philadelphians" Dance Orch. have vacant dates. Write 48, Loampit Hill, S.E. 13.

WANTED, Change by Trio (Piano, Organ, and Trumpet), first-class players; pianiste could take charge of Orchestra if required; large library; years of experience in all bus. Can be heard any evening. Box 304, "The Era."

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WANTED, Late Model B flat Tenor Saxophone, in perfect order. Price and full particulars, 13, Churchill-street, Sunderland.

WANTED, Baby Grand Piano, in good condition. Write H. SHARP, Palace, 256, Southwark Park-road, S.E.

WANTED, Piano-action Glockenspiel must have good tone, flat pitch. State lowest price to TYMPANIST, Pier Pavilion, Aberystwyth.

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WANTED to Hire, Bass Drums, Glockenspiel, Jazz Outfits, Side Drums, Tubular Bells, etc. CHARLES HARDS (M.U.), 84, Barrington-road, Brixton, S.W. 9. 'Phone: Brixton 4420.

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Wilkie Bard.

Last week Wilkie Bard paid a return visit to the Winter Gardens, Bournemouth, after a few weeks' absence, and proved more popular than ever. He is due to pay a third visit next month. This week at the London, Shoreditch, Wilkie is being accorded a hearty welcome for his latest successes, which include the "Turkish Bath Attendant." Playing next week at the Hippo., Exeter, the popular comedian resumes the Stoll tour at Bristol the following week, with Wood Green to follow.

BIRTHS, MARRIAGES & DEATHS.

IN MEMORIAM.

COCHRANE.—In loving memory of Edith Lewis Cochrane, who died in New York, Aug. 23, 1921. Deeply mourned and sadly missed by her husband.
"Oh, for the touch of a vanished hand,
And the sound of a voice that is still!"

WHITE.—In ever-loving memory of my dear old Guv'nor, Tom White (Tom White's "Arabs"), who died Aug. 17, 1900. Gone, but never forgotten. 25th year of insertion by his faithful servant, The Original "Pimple." R.I.P.

"GIPSY LOVE"

At the Borough, Stratford.

The Portman Productions have staged the popular musical comedy, "Gipsy Love," most artistically, and the artists have been well chosen. With Mr. Bertram Dench as Dragotin, the laughs are many and the merriment is well sustained. Miss Nancy Parr is a very capable leading lady, her acting has just that touch of dramatic force at times needed, and her singing is delightful. One of her best numbers was her "Looking Glass" song, which immediately won the affections of the house. Mr. Stanley Kirk was excellent in the part of Jozsi, the gipsy musician, and proved himself to be the possessor of a good voice, especially in his contributions with Miss Parr. Mr. Gordon Terry took the part of the innkeeper, and did very well. Mr. Roy Lockhart made the part of Kajetan, a shy young man, a distinctive personality; and Miss Noreen Davis, as Dragotin's niece, worked well with him, their singing and dancing being excellent. Mr. Bernard Howard acted in most engaging fashion as the betrothed of Ilona; and Miss Connie St. Clair made a charmingly vivacious Lady Babby. The other members of the cast all did well, and the dancing was good, particularly the speciality items by the Hustle Quartette.

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"NO. 17"

At the New.

A "Joyous Melodrama," by J. Jefferson Farjeon. Presented by Leon M. Lion at the New Theatre on Wednesday, August 12, 1925.

Gilbert Fordyce ..... Nicholas Hannen
Eddie Scott ..... Ronald Simpson
Mr. Ackroyd ..... H. Brooke Smith ..... Fred Groves
Mr. Brant ..... James Lindsay
"Henry" ..... F. Ambrose Flower
Rose Ackroyd ..... Elizabeth Arkell
Nora ..... Nora Swinburne
Ben ..... Leon M. Lion

Mr. J. Jefferson Farjeon, who has already written one or two exciting yarns, can be congratulated upon the success of his first play. "No. 17" was given a great welcome by the crowded and enthusiastic audience at the New Theatre on Wednesday, and his "joyous melodrama" should fill the theatre for months to come.

Good "thrillers" are few and far between. So often they lack any sort of coherence, and most of the "mystery" is usually dragged in for effect and left unexplained at the end. There is a certain amount of padding in "No. 17," and the scenes on the staircase, for instance, could be omitted without making any material difference to the plot, but the events do follow some sort of logical sequence. We guessed, of course, that the inquisitive, cool-headed Fordyce was a detective, and that helped to make things clear from the beginning, else why should he be so anxious to investigate the down-at-heels sailorman's story of a corpse in the dilapidated empty house, No. 17. But he was a very human, exceedingly personable detective, fit to be the hero of any melodrama.

It is impossible to do more than barely indicate the story of this foggy night's adventure. When Ben, late of the merchant service, stumbled into No. 17 for a temporary shelter, he didn't know that he had wandered into the headquarters of a band of Continental thieves. The empty house was only a subterfuge. The important thing about the place was the hidden passage to the luxurious cellars, where there was a trap door which led to the goods department of the railway to France. With devices like this about anything could happen. Ben heard strange noises, and when he stumbled across a corpse he decided to leave. Outside he ran into the arms of Fordyce, and was promptly forced back into the house to inquire more fully into the mystery.

So it opens with a good situation. It is soon discovered that the corpse is not really a corpse but an injured man, whose place in the plot is not quite clear. However, his small daughter, who comes over the roof to find him, is a useful ingredient. From her arrival adventures follow with incredible rapidity. Various criminals arrive, there is a lot of talk about a stolen necklace (which eventually Ben discovers in his pocket, and by turns detective and scoundrels outwit each other. There is also an attractive young crook who falls in love with Fordyce, and in the end repents of her ways. This gives a charming love-interest to the play, which is heightened by the fact that the most bloodthirsty of the villains also yearns amorously after the beautiful Nora. In the end, right is gloriously victorious after excitements too numerous to recapitulate: all the wrong 'uns are nicely caught—except the delightful Nora, whom Fordyce takes it upon himself to let out on bail. In fact, he sends her to Normandy in charge of the resourceful Ben until things blow over.

The plot is intriguing enough, but the joy of the "No. 17" is its humour. Mr. Farjeon, in the character of Ben, with his rich, native wit and Cockney back-chat, has given us something delightfully fresh. This sailorman is quite a clever creation, and Mr. Leon M. Lion, who played the part, has never done anything better. It was a cleverly observed piece of character-acting, full of humour and humanity. Mr. Nicholas Hannen put in some clear-cut work as Fordyce, and Miss Nora Swinburne made an attractive figure of the heroine. Mr. Fred Groves' exhibition of good solid villainy was magnificent in its strength and power, and Mr. James Lindsay was exceedingly good as another of the crooks. Miss Elizabeth Arkell played the part of a young girl with her usual keen sense of character, and Mr. Ronald Simpson did well as the young man who had a knack of dropping in at a window or coming through a trap at opportune moments.

Marjorie Fulton.

The personality girl, Marjorie Fulton, concluded with "Brevities" at the Empire, Newport, last week, and intended taking a fortnight's holiday; but she has had to forego a week of her vacation to play at the Empire, Shepherd's Bush, next week, by request. The following week she will be at the Empire, Hackney, and follows with Bristol and Chiswick; and is in negotiation for a production later on in the year.

Norman Lee's "London Revue."

Norman Lee has engaged Ivan Samson as his juvenile lead for his forthcoming production, "London Revue," at the Lyceum.

"The Wild Duck" reaches its 50th performance at the St. James's Theatre to-night.

"BEST OF THE BATCH"

At the Penge Empire.

Revue, book and lyrics by Alvah Chunn and Chas. Baldwin. Music by G. Ruthland Clapham. Produced at Penge Empire Theatre, on Monday, August 10.

Foster Productions, who presented this new revue at Penge on Monday, are to be congratulated on an excellent production. It has many unique features, one of which is a plot with an original theme — the idea of engaging a company in the first scene, and presenting the revue later. The scene in which we see a stage upon the stage, is capitally done. The scenery is bright and artistic, and the dresses gorgeous; whilst the singing and dancing numbers throughout are well rendered.

That fine comedian, Rex London, heads the cast, and he has never been seen to better advantage. He works hard throughout, and, despite the disadvantage of a first production, was never at a loss for a "gag." His business with a funny international musical quartette was one of the best things in the show. Miss Connie Browning is the leading lady. Singing, dancing, or acting, she is an artist to her finger-tips; Mr. W. E. Stephens is the light comedy man of the cast, and he fits the rôle excellently. He has a good style and, in "The Magazine Girl" song and scena, was at his best. The clever speciality act of Cornalla and Eddie, in the last scene, was as good as ever, and they take a part in most of the scenes with telling effect. Cornalla's acrobatic dance with a lady partner, and, afterwards, the burlesque of it with Eddie, was beautifully done. Phil Rallis, too, scores in several scenes, but mostly in the last with his clever dancing. The supporting cast includes: F. Warden Reed, Fred Neeves, Harry Maxam, Lennie Domer, Dan Cribb, Don Harvey, Adelaide Gretton, Victoria Dacre, Billie Humphrey, and Billy Kennedy, and a bevy of beautiful girls.

"DESIGNS"

Harry Day's New Revue.

The new "Designs" revue, which was produced at the King's Theatre at Southsea on Monday, by Mr. Harry Day, surpasses its contemporaries. It is typical of the Harry Day productions, staged with that artistry and beauty that make for success and popularity. There has been no stint of time or money in arranging a show which is bound to be a success. The dresses, scenic effects, and ensembles are all excellent.

Devised and staged by Charles Henry; book and lyrics are by Greatrex Newman, who has added another to a long list of notable successes; and Vivian Ellis, a youthful composer, who has rapidly come to the front, has done remarkably well with the music, which is tuneful and catchy. Mlle. Albion has again excelled in the arrangements of the ballets and dances, which are original and pretty. There are eighteen scenes, opening with the prologue by Mr. Robert Maclachlan, illustrating the Harry Day calendar, in which we have St. Patrick's Day, Christmas Day, Empire Day, St. Valentine's Day, Pancake Day, All Fools' Day, Bank Holiday Day, and Guy Fawkes' Day. Then we come to a "Taxi Episode," followed by "Versailles," in which Robert Maclachlan and Phyllis Goodwin sing "You And I" with distinct success. In Outside the Barracks, Bob Stevens takes the part of "A Chelsea Pensioner," and is seen at his best; playing the part of the "old soldier" to perfection. The Snake Dance by Mdlle. Albion and Lawrence Tiller's Babes is a really wonderful creation. The Call of the South with is song and scenic setting is outstanding. Zelda and Freda Jenson provide some excellent dancing numbers; while De Busse and Dolly Elsworthy also excel. There are many others, including some clever dancers and a beauty chorus par excellence.

At the conclusion of the performance Mr. Day, accompanied by his wife, made a brief speech in which he tendered sincere thanks to everyone who had helped to make "Designs" such a conspicuous success.

Hart and O'Brian.

At the Empire, Swansea, last week, Janice Hart and Frank O'Brian resumed their variety act after a long engagement with "The Times"; and next Monday will be at the Empire, Finsbury Park. They have had many offers for revue, and have bought the 'script, music, and lyrics of a new musical, farcical comedy, to produce themselves. Their variety dates run until the end of the year.

Harry Bentley.

Harry Bentley, with "Crayons" revue, at the Victoria Theatre, Burnley, writes that his success is phenomenal with such numbers as "Best-looking Girls," "Mandalay," "Just a Dream of You, Dear," "Shanghai," "Jimbo Jumbo," and the chorus success, "Sally's Come Back," as featured by the different members of the company.

THE "TOY DRUM MAJOR"

"WHEN THE GOLD TURNS TO GREY"

"SHANGHAI"

"MAGGIE McGHEE" "BAGDAD"

"SALLY'S COME BACK"

"HIGH STREET, AFRICA"

"A N'EGG, SOME N'HAM AND A N'ONION"

"BOUQUET"

"THOSE GOOD OLD TIMES"

"GET UPON A PUFF, PUFF"

"I'LL TAKE HER BACK"

"WHY DON'T MY DREAMS COME TRUE?"

"I LOVE THE SUNSHINE"

"SAN FRANCISCO"

"WHEN THE BLOOM IS ON THE HEATHER"

"TOO TIRED"

"WHEN MY SUGAR"

(WALKS DOWN THE STREET)

"EAT MORE FRUIT" "THE GOLDEN WEST"

"CLOSE IN MY ARMS"

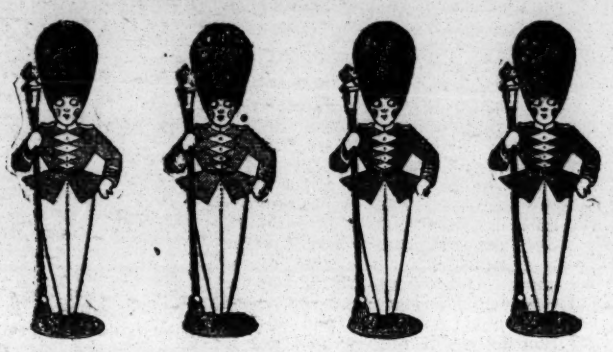
"I'M NOT ALL THERE"

"I WANT TO SEE MY TENNESSEE"

"OH! HOW I LOVE MY DARLING"

"MY KID" "THE KING ISN'T KING ANY MORE"

"HAY! HAY! FARMER GRAY"



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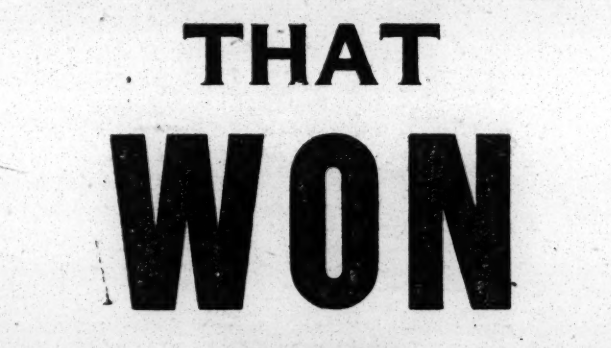

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THEATRICAL GOSSIP.

"Cobra" at the Garrick—"Lightnin'" to be Revived—"Dear Little Billie."

"Cobra."

Following is the full cast of Martin Brown's three-act drama, "Cobra," to be produced by J. B. Fagan for the Daniel Mayer Company at the Garrick Theatre on Tuesday evening next week.

Sophie Binner.....Jane Ellis
Jack Race.....Henry Daniell
Tony Dorning.....Richard Bird
Elise van Zile.....Isabel Jeans
Judith Drake.....Jane Austell
Rosner.....Neil Curtis

"Lightnin'" at the Savoy.

"On 'Change" will finish tonight at the Savoy Theatre, to be followed on Monday evening by "Lightnin'" for a limited season, with Horace Hodges giving his inimitable impersonation of the ne'er-do-weel "Lightnin' Bill Jones," and supported by several members of the original cast, including Diana Wilson, Ruth Chester, George Zucco, Henry Carlisle, and others. The part of Mildred Buckley, played by Norah Robinson at the Shaftesbury Theatre, will now be taken by Miss Rosaline Courtneidge.

"On 'Change" in Scotland.

In the meantime, this engagement for the Savoy makes possible a long-cherished wish on Mr. Robert Courtneidge's part to appear once more on the stage of his native Scotland. On Monday evening, August 31, he will appear as Professor Peckering Peck in "On 'Change" in his home town, Edinburgh, where he has not acted for over thirty years. Before returning to London he will also visit Glasgow, Aberdeen, Dundee, and other Scottish cities.

"Beginners' Luck."

Mr. Anthony Prinsep has fixed Tuesday, September 1, for the opening date of his next production, "Beginners' Luck," at the Globe Theatre, and the play is now in active rehearsal. In addition to Miss Margaret Bannerman, the cast will include Miss Stella Arbenina, Mr. Francis Lister, and Mr. Arthur Wellesley. The play is a comedy and very modern, giving opportunity for lavish interior decoration and a number of charming dresses. It will be produced by Stanley Bell.

"Dear Little Billie."

On Wednesday evening, August 26, Laddie Cliff and Firth Shephard will present at the Shaftesbury Theatre a musical comedy in three acts, entitled "Dear Little Billie," by Firth Shephard. Music by H. B. Hedley, with additional numbers by Jack Strachey. Lyrics by Desmond Carter. Following is the cast:—

Sir Frederick Fotheringay.....Laddie Cliff
Billie Brent.....Phyllis Monkman
The Hon. Harry Somerset.....Robert Michaelis
Mrs. Pamela Brooke.....Adrienne Brune
Dudley, Earl of Dungiven.....Charles Stone
Bud Trasky.....Ernest Leeman
Lady Honoria.....Adah Dick
Lady Letecia.....Irene Booth
Diana Weston.....Vera Robson
Dick Fortescue.....Douglas Pierce
Waiter.....Teddy Fox
Butler.....Henry Fisher

The play produced by Laddie Cliff.

Blackburn Attractions.

Mr. Stanley Hope, the resident manager of the Theatre Royal, Blackburn, announces the following autumn attractions: "The Bamboula," "Frasquita," "White Cargo," "Farmer's Wife," "Just Married," personal visit of Ivor Novello, "Patricia," "Green Goddess," "No, No, Nanette," "Alf's Button," "The Officer's Mess," "Kissing Time," "Poppy," and "The Co-optimists." This preliminary list of announcements promises fine fare for Blackburn theatre-goers.

J. Bannister Howard's Companies.

Mr. Bannister Howard's "Vortex" Company, with Miss Kate Cutler, paid a return visit to Brighton last week, whilst his other company of "The Vortex," with Miss Francis Dillon, opened at the Brixton Theatre. Both companies played to a very fine week's business.

In conjunction with Messrs. Walls and Henson, two companies opened last week with "Tons of Money"; whilst Mr. Bannister Howard's "Belle of New York" company starts on another long tour at the Grand, Blackpool, on Monday. Mr. Howard has also arranged a smaller tour of "It Pays To Advertise," in conjunction with Messrs. Walls, Henson, Clayton, and Waller, in addition to which his Isle of Wight season opened on August Bank Holiday.

Mr. Noel Coward paid Mr. Howard a great compliment by going down to Brighton to the matinée of his "Vortex" company last Saturday afternoon, after which he travelled back to Brixton and witnessed Mr. Howard's other "Vortex" company at Brixton Theatre. Mr. Coward complimented Mr. Howard on the excellence of both companies.

Theatre Royal, York.

Mr. H. Tweedie, who is fulfilling the duties of A.M. at the Theatre Royal, York, during August and September, is on behalf of the companies visiting this theatre, issuing an appeal to the habitués to attend in large numbers on Monday evenings. As he says, "It is such an encouragement to the new company appearing to meet with a special welcome, and ensures the best work of the artists."

Mr. Emile Littler.

Mr. Emile Littler, who has been re-engaged by Sir Barry Jackson for his coming season at the Repertory Theatre, Birmingham, is at present, during the vacation, back in his old post under the banner of Mr. Walter Hilliard, doing management with "East of Suez."

"Adam and Eva."

Owing to Mr. Basil Dean exercising his option on Mr. Francis Roberts, this actor has had to resign the leading part in "Adam and Eva," in order to take up the part played by Mr. Malcolm Keen on the No. 1 Tour of "Rain."

Mr. Dennis Wyndham succeeds to the part of Adam, which he originally created in this country. "Adam and Eva" is proving a big draw in the provinces, and Horsfield and Woodward's Company is already booked well into next year.

"White Cargo."

Miss Ida Molesworth and Capt. Templer Powell last week launched the third of their "White Cargo" companies, each of which is practically playing to capacity. In a short time another company will be piloted for them through the small towns and fit-ups by Mr. Henry Chattell.

Cora Goffin.

When "No, No, Nanette" was produced at the Palace Theatre, Cora Goffin was specially engaged to understudy Binnie Hale.

Whilst Cora did not have the opportunity of playing this rôle in town, she will be seen in the part when the show commences a long provincial tour next week at the King's Theatre, Southsea.

Frank Forbes-Robertson.

Mr. Frank Forbes-Robertson will open his autumn tour on August 31 at Bristol. The towns to be visited including Warrington, Oldham, Eastbourne, Rugby, Bath, Exeter, Buxton, Sheffield, Middlesbrough, Southport, etc.

Mr. Frank Forbes-Robertson produced at Weston-Super-Mare on July 11 "The Playboy of the Western World," by J. M. Synge, which was received with great enthusiasm. He has also added to his repertoire "Thomas Chatterton," by Mrs. Josephine Knowles. Mr. Frank Forbes-Robertson is entirely under his own management, and the business management is in the hands of Mr. Fred. Harford, late of the Abbey Theatre, Dublin.

"The Emperor Jones."

Mr. Alban B. Limpus's tenancy of the Ambassadors Theatre terminates on Saturday, September 5, and on the following Monday he will transfer Noel Coward's comedy, "Hay Fever"—which continues to draw crowded houses—to the Criterion. Some time during the same week (7th to 12th September), "The Emperor Jones," by Eugene O'Neill, will be presented at the Ambassadors, the rôle of the Emperor being filled by Paul Robeson, the famous coloured actor, who has played this part in various theatres in New York for close on 200 times. Mr. Robeson's last appearance in England was with Mrs. Patrick Campbell, when he played the leading male part in "Voodoo."

Eugene O'Neill's one-act play, "The Long Voyage Home," will be played at each performance as a first piece before "The Emperor Jones." Both plays will be produced by Mr. James Light, who is one of the original directors of the Provincetown Players, where he was responsible for all the productions of O'Neill's plays. Among other plays of Eugene O'Neill's, which it is hoped to present later, is "The Hairy Ape," the lead in which was played in New York by Mr. Louis Wolheim, who has recently made such a big success in "What Price Glory."

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

E. Lancaster-Wallis — Monday, August 17.
Edith Cruikshanks — Tuesday, August 18.
M. Marler—Thursday, Aug. 20.
F. Kitchen, jun.—Thursday, August 20.
Henry Ainley—Friday, Aug. 21.
Harry Ford—Friday, August 21.
R. Pep—Friday, August 21.
T. E. Roma—Friday, August 21.
Helen Trix—Friday, August 21.
W. J. Churchill—Saturday, August 22.

Ambassadors Theatre.

Certain references having been made in the Press to a Granville Barker season, Mr. H. M. Harwood wishes to explain that Mr. Granville Barker is in no sense, unfortunately, returning to theatrical management. But Mr. Harwood intends to present some of Mr. Granville Barker's plays, and he has persuaded the author to produce them, at a theatre to be decided on later. The first of these to be done, "The Madras House," will probably be staged some time in November.

Mr. Walter Payne will be associated with Mr. Harwood in the management of both the O'Neill and the Granville Barker seasons.

The "White Cargo" Red (North) Company.

Miss Ida Molesworth and Mr. Templer Powell start on a tour at the Royal, Blackburn, on Monday next, August 17. The cast includes Frederick Victor, Stanley Cooke, Ireland Wood, Gerald Fitzgerald, J. Adrian Bryne, Clifford Bartlett, Teddy Arundell, and Ellen Pollock. Harry Newman is the stage director and Alexander Brownlow the business manager for Ida Molesworth and Templer Powell.

"Spring Cleaning."

The sudden illness of Mr. Ronald Squire threatened to bring the run of "Spring Cleaning" to a sudden end; but it happened that Mr. A. E. Matthews, who created the part of Steele when the play was first produced in America, was in town, and he came to the management's assistance and consented to play the part for the rest of the run at the Playhouse.

"Rain" Transferred.

Somerset Maugham's much discussed drama of the Pacific—"Rain"—which has done so well at the Garrick, will on Monday next, August 17, be transferred to the St. Martin's Theatre, when it will be played for the 111th time.

"On With The Dance!"

Hermione Baddeley rejoins the cast of "On With The Dance!" within the next few days. She is under contract to appear in Charles B. Cochran's next production. During next season Charles B. Cochran will stage a special performance, on a Sunday night, of Wedekine's "Frueling's Erweckung" (Spring's Awakening), in which Miss Baddeley will play the child.

"De Luxe Annie."

The leading male character in "De Luxe Annie" is a good-natured fellow with a strong sense of humour but having little or no reputation for honesty. By name of Jimmy he is to be played by Mr. Arthur Finn, recently in the cast of "It Pays to Advertise." After a week in Birmingham Miss Violet Melnotte will produce the play at the Duke of York's Theatre on Thursday, September 3. When Arthur Hammerstein, who is responsible for "Rose Marie," and from whom Miss Melnotte acquired the English rights, produced "De Luxe Annie" in New York three years ago, a controversy among the medical fraternity arose as to whether it was possible for a person to commit the several acts for which the heroine Annie is responsible in the play while suffering from amnesia.

"The Punch-Bowl."

"The Punch-Bowl," which was transferred from the Duke of York's Theatre, where it had over a year's run, to His Majesty's Theatre for a limited season of nine weeks, must definitely terminate its run at the latter theatre on Saturday, August 22, to give place to the Co-Optimists. The Co-Optimists are already at His Majestys' rehearsing their tenth new programme, which they now expect to present on or about Wednesday, August 26. "The Punch-Bowl," which may yet be transferred to another West End theatre, will be removed at the height of its success, the business during its stay at His Majesty's having exceeded the most sanguine expectations.

"Our Dear Relations."

Mr. Robertson Hare's new farcical comedy, "Our Dear Relations," will be produced at the "Q" Theatre, on Monday. Following is the cast:—

Hawkins.....George Goodwin
Aunt Eliza.....Agnes Knights
Uncle John.....Charles Windermere
Montague Honey.....Vernon Sylvaine
Lady Ella Travers.....Cathleen MacCarthy
Joe Honey.....Denier Warren
Constance Honey.....Dorothy Hall
Mr. Freeman.....Ralph Hairn

"Blessed Are The Rich."

"Blessed Are the Rich," a comedy in three acts, by James Agate and C. E. Openshaw (based on the novel of the same name by James Agate), is to be presented by A. Greville Collins at the Vaudeville Theatre on Thursday, August 27. The cast includes: Mary Clare, Ada King, Elizabeth Arkell, Athalie Davis, May Agate, Dorothy Hall, Leslie Perrins, John McNally, Victor Lewisohn, Michael Sherbrooke, Clive Currie, Sebastian Smith.

To make room for this production, "Sun Up," which is still doing excellent business, will be transferred to the Lyric Theatre on Monday, August 24.

CATHOLIC STAGE GUILD.

Welcome to American Visitors.

Priests and players assembled in large numbers at the Caxton Hall, Westminster, on Wednesday, when the Catholic Stage Guild welcomed a contingent of the Catholic Actors' Guild of America. The visitors were headed by the Rev. Martin E. Fahy, chaplain of the Guild, and included many actor and actress members. They were received by Adele, Countess Cadogan. An address of welcome to their transatlantic brethren was voiced by the Rt. Rev. W. F. Brown (Bishop of Pella), who reminded the meeting that the C.S.G. had been founded by their present secretary, Miss Ethelred St. Barbe. He called upon Father Fahy to give some information about the Catholic Actors' Guild of America.

Actors and Charity.

Father Fahy, who was heartily cheered, said he desired to express appreciation of the very splendid greeting and the cordial hospitality which had been extended to him and his confrères, on their visit to London. He also wished to thank the artists who were entertaining them. Actors were always being called upon to give their services for one thing and another, and there was no class of people in the world which represented real Christian charity in the highest degree as did the members of the profession. (Hear, hear.)

The "Little Church Round the Corner."

How came their Actors' Guild to be established? An actor by the name of Joseph Howarth died in the State of New York many years ago, and Joseph Jefferson, famous for his impersonation of Rip Van Winkle, and William Winter, the dramatic editor of the "New York Tribune," arranged for his funeral to take place at a church on Fifth-avenue, but when the authorities of that place learned that the deceased was an actor they declared that he could not be buried there. The little church round the corner, they added, would take care of actors. So there they went accordingly, and that small edifice had become celebrated as the "Little Church Round the Corner."

Actors' Church Alliance.

Then actors came together and and decided to establish an organisation to bring actors into the realm of respectability, and the Actors' Church Alliance was founded. The membership of that society included 250 Roman Catholic priests, and eventually the officials of the Alliance requested the Cardinal to appoint a priest to serve on the Board of Directors. Father John Talbot Smith was selected, and he started the Catholic Actors' Guild in 1914. At first it had to face many difficulties. Actors did not see why they should be catered for specially any more than plumbers or carpenters, but when America entered the Great War, it was decided to re-organise the Guild, and to appoint a chaplain. He (the speaker) happened to be the man chosen. They then had about twenty actors and about 100 lay members, but he determined to make people wonder what the Guild was for and he so far succeeded in making them wonder that to-day the twenty actors had grown into a membership of 1,500 to 1,800, and the associates numbered 2,500. (Applause.) There were only two actors who had become saints—perhaps there were several there who would be canonised later—so they took the name of St. Genesius, who had been an actor and was one of the early Christian martyrs, for their patron, while their church was named after St. Malachy. Special services were instituted for the members of the profession, many of whom attended Mass every morning. Every Lent they had a two weeks' mission, when the centre aisles were reserved for professionals. They had also helped to establish the Episcopal Actors' Guild, and the Jewish Actors' Guild, and all worked together in perfect amity. That had done a great deal to tear down the barrier of prejudice which existed against the stage.

Stage-struck Girls.

One of the greatest works the C.A.G.M. had done was to establish a bureau of information for boys and girls who went to New York to try and get positions on the stage. As an instance of the number of girls who went to New York to get on the stage, he would tell them that no fewer than 6,400 had applied for engagements with the Ziegfeld Follies. In cases where no talent was manifest or where they did not display the strength of character to face the perils of the profession they were advised and helped to return to their homes. They also kept a register of Catholic apartments, and were in active co-operation with the Actors' Equity and other theatrical organisations in order to forward the interests of their members. He thanked them again for their kind reception. (Cheers.)

Mr. Billy Leonard added a few words of welcome, and then proceeded to tell stories that aroused much laughter; and a hearty greeting was given to Miss Peggy O'Neil, who made a delightful little speech. Other artists on the programme were: Finlay Dunn, John Hamilton (a gold medallist) with the violin; Miranda Palmer, soprano; Albert Rosenorn-Lang, a baritone of exceptional strength; and a quartette including: John Hamilton, Oliver Goldsmith, Merlin Vickers, and Edward Hamilton. The accompanists were Marian Farr and Edward Hamilton.

"JIM QUIXOTE"

At Nottingham.

Comedy in Three Acts. By Geoffrey Warren. Produced by Dion Titheradge at the Nottingham Theatre Royal on August 10.

Jim Quixote.....Dion Titheradge
Helen Baylis.....Madge Stuart
Batty.....Arthur Chesney
Mrs. Framlingham.....Margaret Yarde
Mildred Framlingham.....Molly Ellis
Gerald Framlingham.....Robert Mawdesley
Policeman.....H. Retlaw
Rosa.....Isa Bowman
Marlowe.....A. S. Barber
Higgins.....Walter Herald

In the words of the cinema critics this new comedy, which is destined for London, is "good entertainment value," but it is given an atmosphere of greatness by the clever artistry of Mr. Dion Titheradge and Miss Madge Stuart. The "plot" is ordinary, the dialogue brilliant in parts, the humour a little patchy, but it grips by reason of its intense human interest and the sincerity of the characterisation achieved by the principal members of the company. Jim Quixote is a rich young bachelor playing at authorship, his real name being Framlingham. He goes out on the Thames Embankment seeking "copy," and in order to win the confidence of the derelicts pretends that he is down and out, and produces a revolver to give the necessary air of desperation.

Two of the derelicts react naturally—that is to say, they believe his story. "Rose," formerly a Gaiety girl, now a gin addict, accepts his "last" pound reluctantly, whilst Batty is the recipient of a similar gift and an invitation to meet his benefactor at a flat which, Quixote explains, has been temporarily lent him by a friend. Then the Girl comes along. Quixote again produces the revolver, but this time the oracle does not work. The girl advises him to use it quickly and get it over. As an alternative, he gives her the address of his flat and urges her to follow him thither.

Quixote surprises Batty at the flat in the act of making off with his silver, but instead of calling for the police invites him to stay on as a guest. The Girl then enters very suspiciously. Out of a job and turned out of her lodgings, she had not much choice, she explains, but to accept his "hospitality." She is obviously surprised when she discovers there is no sinister motive.

Keeping up the pretence of being down and out leads to all sorts of complications. For six weeks Helen types old manuscripts by day and occupies the spare bedroom by night, and then Quixote's fiancee (and cousin) returns unexpectedly from abroad. Angry at the appearance of evil she returns Quixote's ring, and Helen also turns him down, with biting words, when she learns of his well-intentioned deception. In the end, however, she relents, and "a marriage is arranged."

In the leading rôle Mr. Titheradge scores a great personal success. Miss Madge Stuart has a hard role to play in Helen, because throughout it lacks emotion of any sort, with the possible exception of her angry outburst towards the end. As a study of a girl "on the rocks," with black hatred in her heart for the whole world of men, it is superb. Mr. Arthur Chesney's Batty is a delicious piece of stage-craft, and Isa Bowman as Rose and Margaret Yarde as Mrs. Framlingham are also exceedingly well cast for the parts.

"Jim Quixote" is preceded by "The Valiant," a one-act play by Robert Middlemass and Holworthy Hall, which has already made its bow to London audiences, having been performed at matinees at His Majesty's. It deals with the last hour of a condemned murderer. Mr. Titheradge gives a brilliant performance as James Drake, and Miss Madge Stuart a scarcely less noteworthy piece of acting as "The Girl." More impassioned intensity is crowded into this little play than in plenty of full length dramas of the Grand Guignol type.

THE THEATRICAL SPORTS.

The annual theatrical sports will be held at Stamford Bridge on Sunday, August 23, at 2 p.m.

The sports are being run under some of the most distinguished patronage, including Sir Oswald Stoll, Sir Gerald du Maurier; the Entertainments Protection Association; Mr. Matheson Lang; Mr. C. B. Cochran; Mr. Aubrey Smith; the Cinematograph Exhibitors' Association; Sir Alfred Butt, M.P., Mr. J. White (Daly's Theatre), and many others.

There are a large number of events in which many who competed in previous years will take part, notably, Harry Stanford, the veteran who gave such a fine exhibition in 1923, when he won the one mile veterans' walk, at the age of 77. Unfortunately, last year he met with a serious accident, being run over by a motor car, and was unable to compete, but in spite of the injuries he received then he has recovered somewhat, and at the age of 79 has again entered for three important competitions.

The cycling event, which was the event of the day on the last occasion, will be again hotly contested, as the sensational winner of last year, G. Giamelli, of Daly's Theatre, will be challenged by the veteran, J. A. Hickling, who has managed to get his name inscribed three times upon the Challenge Shield.

Another notable event will be the 100 yards slow race on the old-fashioned high bicycle. Mr. Hayden Coffin has issued a challenge to any rider in the profession for this race, and the challenge is still open.

Other novelty events will include a "Wing Race" which should introduce hilarity into the crowded programme, and will show the public the skill that is necessary to handle scenery.

The valuable trophies and prizes will be distributed by Mr. George Robey, and the proceeds will be devoted to the Emergency Benevolent Fund of the National Association of Theatrical Employees.

Members of the profession are eligible to compete in the following events:—

One Mile Running Handicap.
One Mile Walking Handicap.
One Mile Walking Handicap (Veterans), 50 years and over.
One Mile Cycling Handicap.
Five Mile Cycling Championship.
Quarter-Mile Obstacle Race.
50 Yards Boot Scramble Race.
50 Yards Sack Race.
100 Yards Slow Ordinary Bicycle Race. (Wheel diameter not less than 50in.)

Open to N.A.T.E. members only:
100 Yards Running Handicap.
100 Yards Running Handicap (Veterans), 50 years and over.
100 Yards Running Handicap (Ladies).
220 Yards Running Handicap.
Quarter-Mile Running Handicap.
Half-Mile Running Handicap.
Juveniles under 14 years (Sons and daughters of N.A.T.E. members).
100 Yards Running Handicap (Girls).
100 Yards Running Handicap (Boys).

SPECIAL EVENTS.
220 Yards Running Handicap (open to Managers and Actors).
Half-Mile Handicap for C.E.A. Cup (open to Cinemas only).
Four-Lap Relay Race (open to any Theatre, Music Hall, Cinema, or Workshop). Conditions: 2 laps cycling, 1 lap running, 1 lap walking.
Tug-of-War. Team to comprise 5 in number; the limited weight to be 60st. 10lb. each.
Ladies' Egg and Spoon Race.
Ladies' Thread-Needle Race.
50 Yards Wing Race.
And several other Novelty Events.

Among the trophies to be competed for are:—

Lord Thomas Dewar's Challenge Shield (5-Mile Cycling).
Sir Oswald Stoll's Cup (220 Yards).
Sir Gerald du Maurier's Cup.
The Entertainment Protection Association's Cup (¼-Mile Running Handicap).
"The Era" Shield (Tug-of-War).
Mr. Matheson Lang's Cup (Obstacle Race).
Mr. C. B. Cochran's Cup.
Mr. Aubrey Smith's Cup (Relay Race).
Cinematograph Exhibitors' Association's Cup.
Strand Electric Engineering Co.'s Shield.

Those wishing to compete may obtain entry forms from any theatre, music-hall, cinema, or theatre ticket agency, or direct from the Hon. Secretary, Sidney A. Hogg, King's Chambers, Portugal-street, London, W.C. 2. The fee for each event is 1s.; and tickets range from 6d. to 5s.

BETWEEN OURSELVES.

By "ADAM."

"Say When" is in Scotland for a fortnight. The title will be interpreted for the benefit of the natives.

"George Carney's sketch of life on Saffron Hill is a tabloid treat," affirms a writer, who can also summit up very nicely.

"Crooked Friday" is bent for Eastbourne this week.

The "Stop Flirting" company hope that their show will cause a lot of Torquay Torquay next week.

"Scotch and Polly" and "Scenes and Screams" are at Birmingham this week—but at different theatres.

A writer complains that at the first night of the Queen's Hall proms. a man "buried his nose in the paper and studied the cricket scores." Perhaps, after all, he was only saying Grace.

"Zip," which has had one of the longest runs, seems to be the last letter in revues.

"Actors very seldom make old bones," says a scribe. Apparently some think that going grey is an excuse for growing gay.

And it looks like being a Christmas Caryll.

Where did the White Cargo? Somebody must have said Haverfordwest.

"Every time the concertinas hiccoughed the audience roared," says a paper of an American concertina band. The performers must have been playing drunken swells.

What one says when the Three Kotanyi Sisters are playing. Liszt!

Mr. Harry Crocker estimates that he walks ten miles a day crossing and re-crossing the Coliseum stage. What better than in a Stroll house!

"Cachous" is the title of Jack Boot's new revue. It has been well advertised in many homes.

"Clo Clo," at the Adelphi, is to be followed by "The Green Hat." "Puss in Boots" at Christmas would help to complete the wardrobe.

The singing in "Fun On an Ocean Liner" is stated to be a feature. The show lends itself to the high C's.

THE REALM OF MUSIC.

ROYAL ACADEMY OF MUSIC.

Distribution of Prizes.

The Duke of Connaught presented to the successful students of the Royal Academy of Music the prizes and medals gained in the recent examinations. The meeting was, as usual, held in the Queen's Hall, and hundreds of girl students filled the orchestra, their white dresses and red sashes making that end of the hall look like a vast flower-bed. The Duke, who as president, also bore the colours of the Academy in a buttonhole of white with a red centre, was received by the following members of the governing bodies:—

Sir Gilbert Greenall, Mr. Ernest Matthews, Lord Airedale, Brig.-General Sir Alfred G. Balfour, Mr. R. Entwistle Bury, Mr. Ludovic G. Foster, Major W. Loudon Greenlees, Colonel John Hopton, Sir Alexander C. Mackenzie, Mr. Philip L. Agnew, Mr. Hugh Fitch, Mr. Thomas B. Knott, Mr. Stewart Macpherson, Mr. Ernest Read, Mr. John B. McEwen (Principal), Mr. H. W. Richards (Warden), and Mr. J. A. Creighton (Secretary).

Each student in the long files of prizewinners was presented by name to the Duke, and a special word of congratulation was accorded by His Royal Highness to Mr. Roy Henderson, winner of the Worshipful Company of Musicians' medal for the most distinguished student in the Academy; to Miss Doris Shepherd, winner of the Dove prize for general excellence, assiduity, and industry; and to Miss Sybil Barlow and Mr. Thomas Marshall, winner of the Walter Macfarren gold medals for the best rendering of a pianoforte piece selected by the committee.

Sir Alexander Mackenzie, in proposing a vote of thanks to the Duke of Connaught, said that he had never had a glimpse of a president in his young days. In fact, he thought he was right in saying that they had no president in his time. On the other hand, he could state with absolute certainty that he never saw or got a medal.

Mr. Philip L. Agnew, chairman of the committee of management, seconded.

The Duke of Connaught acknowledged the compliment, assuring the audience that no vote of thanks was required, because, to him, it was a personal pleasure to be among them and to show all the students the very great pleasure he took in the splendid work being done by the Royal Academy of Music. He was much amused to hear from Sir Alexander Mackenzie that formerly there was either no president, or they never saw him. To be president had given him the greatest pleasure because he did take the deepest interest in the Academy, and he congratulated students and professors alike on the steady progress that had been made in their work. All the students present had a career in front of them; he hoped a successful one. He knew the competition was terrible, but if they did their utmost they would succeed. From listening to the singing and playing of former pupils he had derived the greatest pleasure. He had noticed, both in this country and abroad, visible signs of the result of the good education and application of those who had had the great privilege of being educated at the Academy. The days had gone by when the people of this country did not care for music; and now, he supposed, there was no country that took a deeper interest in music and enjoyed it more thoroughly. It was a great satisfaction to him to think that throughout the Empire a love of music was growing up, because there was no doubt that the rising generation were really fond of music. He congratulated the prize-winners and expressed the hope that they would go out and be successful.

In his address as principal, Mr. J. B. McEwen said that there was no sign that the progressive and successful career of the Royal Academy of Music, in which during thirty-one years he had taken part, had been, or was likely to be interrupted. Both in extent and in scope, the work of the school continued to grow and increase. The artistic level of the students' work, both individually and collectively, had never been higher. The number of students continued to increase, and with 1,900 they had reached the state of that legendary lady who had so many children that she did not know what to do. An alleviation of their difficulties would be the new lecture and rehearsal rooms, which they were now about to build behind the Academy. The plans for this scheme had been finally approved by the Crown offices concerned, and it was hoped they would be in possession in six to nine months' time. Although it might relieve their present insistent needs, this could not be regarded as a wholly satisfactory or a permanent solution of their difficulties. During the year just closed the students had attained to and established a standard which, so far as his knowledge of the school was concerned, had never been surpassed.

During the afternoon, a programme of music was admirably performed by the students. It consisted of the solos and chorus from Mendelssohn's music to Act II., Scene 3, and Act V., Scene 2, of "The Midsummer Night's Dream," with a recitation by Miss Edith Fehr of speeches of Titania and Oberon, the solos being sung by Miss Rose Alper and Miss Jessie Hewson, and the chorus of fairies by a choir of female voices; of string quartets by Grainger, Glazounov, and John B. McEwen, played by Messrs. Jean Pougnet, Hugo Rignold, Harry Berly, and Douglas Cameron; and the Rhine Maidens' Trio from Wagner's "Götterdämmerung," also sung by the choir.

ASSOCIATED BOARD ANNUAL MEETING.

The thirty-sixth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music was held at the Royal College on the 21st ult. Mr. Ernest Matthews took the chair. Among those present were: Mr. J. B. McEwen, Principal of the R.A.M.; Sir Hugh P. Allen, Director of the R.C.M.; Mr. Raymond W. Flennell, Brig.-General Sir Alfred G. Balfour, Sir Anthony A. Bowlby, Mr. H. C. Colles, Dr. Charles Macpherson, Dr. H. W. Richards, Mr. S. P. Waddington, Dr. Charles Wood, Mr. Stewart Macpherson, Sir Alexander C. Mackenzie, Mr. Claude Aveling, Mr. E. J. Polkinhorne. The honorary local representatives present were Miss V. L. Argles (York), Mr. Henry G. Baily (Hastings), Miss Ethel M. Barlow (Gravesend and Dartford), Rev. Bruce Cornford (Portsmouth), Mr. E. J. Bruce (Huddersfield), Mrs. Alan E. Clapperton (Glasgow), Mr. C. F. Crowder (Birmingham), Mr. Alastair Dallas (Edinburgh), Dr. J. T. Dunn (Newcastle-upon-Tyne), Mr. W. L. Raynes (Cambridge), Mr. W. Rees (Cardiff), Mr. W. Maynard Rushworth (Liverpool), Mr. H. Brunel White (Carmarthen), and some forty members of the Board's examining staff, professors of the R.A.M., R.C.M., etc.

The minutes of the previous meeting having been read and confirmed, the Secretary read the report for the year:—The number of candidates in the United Kingdom was 8,694 in the Local Centre Examinations, and 47,179 in the "School" Examinations. The Exhibitions offered by the Board in the United Kingdom during the year were gained by Dora E. Allen, York Centre, pianoforte; Doris I. Mitchell, Middlesbrough Centre, pianoforte; Sydney Williams, Cardiff Centre, violin; Dora Hyde, Wakefield Centre, violin; Olive C. Richards, Croydon Centre, violoncello; Valetta C. Jacopi, Darlington Centre, singing. Exhibitions were also awarded in the Dominions and Colonies as follows: In Australia, Rhys Kemys, Sydney Centre, violin; Muriel Thomas, Melbourne Centre, pianoforte. In New Zealand, Maizie Wood, Dunedin Centre, pianoforte. In Canada, Barbara Custance, Vancouver Centre, pianoforte. In Ceylon, Carmen Foenander, pianoforte. In Malta, Marie de Piro d'Amico, pianoforte. In Jamaica, Mavis A. Campbell, Brown's Town Centre, pianoforte. Eighteen Exhibitions previously gained have been renewed, fifteen for a further period of one year, and three for a further period of two terms.

The Chairman, in moving the adoption of the report, said that he thought two or three paragraphs deserved special mention. He would first refer to the tour of inquiry undertaken in Canada by Sir Hugh Allen, whose offer to go there came upon the Board as a surprise, and was readily accepted. The suggestions and recommendations made to the Board by Sir Hugh were most valuable, and would help to advance the efficiency and usefulness of the Board's work in the Dominion. He also desired to draw attention to the fact that in 1925 the examinations were being held for the first time throughout India, where the Board had been fortunate in persuading Dr. Charles Macpherson to examine. There was every indication that the Board's work would be well supported there, as as also in British Guiana, Trinidad, and Bermuda, where the Practical Examinations had also recently been conducted for the first time by Mr. A. Wesley Roberts. The granting of Exhibitions was an important part of the Board's work, and he felt sure that the announcement that holders of Exhibitions might in certain circumstances receive a grant towards maintenance would meet with approval. It was also hoped that the modification which would be found in the 1926 Elocution Syllabus would be well received. The loss of Rear-Admiral Fitzmaurice was keenly felt by the Board, but was fortunately only temporary; in the meantime the Board was greatly strengthened by the addition of two new members, Dr. Charles Macpherson and Mr. Stewart Macpherson.

A further and ever reliable source of strength were the Board's honorary local representatives, to whom he wished, in conclusion, to express the Board's heartfelt thanks for their unremitting efforts for the furtherance of its work, of which only one sign was the great and increasing number of public distributions of certificates organised by them.

NEW PUBLICATIONS.

A B C of Sight-singing.

Good singers at sight are common among tonic-solfa-ists, rare among those whose knowledge of musical notation is limited to the staves. The notationist whose early education has been neglected may easily become an excellent reader if he learns how to combine the two methods, using the principal of the "movable doh"—in other words calling the key-note "doh" whatever the key signature may be—and calculating the intervals from it. It is not generally known that this was the method employed in Italy in what is known as the "golden age of song," and that in all probability, since we took our arts as well as our fashions from Italy about the time when all England sang, the Englishman who bore his part in madrigal or round was as well acquainted with his sol's and re's as with his lines and spaces.

From Keith, Prowse, and Co., comes "The A B C of Sight-singing" (in two parts, 2s. each), by Conrad King. It covers the whole ground, from the study of the "modulator" or chart for establishing in the student's mind the distances between the intervals and their relationship to the "doh," to the conquering of modulations, which generally bother sight-readers so much, but which, once understood, are hardly to be reckoned as difficulties at all. In the first part there are exercises on different intervals, beginning with a 2nd, chapters on note values and time-signatures, time tests, etc., all set out and explained in the simplest way. The second takes in the reading of songs. The only things to be urged against the use of the modulator is the novice's tendency to think high for high tones and low for low ones, whereas he should, of course, think of all tones as being on a level. But forewarning should arm him against this error, so prolific of so many vocal trouble.

THE CHESTERIAN.

The "Chesterian," now nearly ten years of age, keeps well up to standard. Paul Landormy opens the current number with an informative study of Vincent D'Indy, in which he traces the influences that have gone to make the music of the French composer. D'Indy comes of Cévenol descent, and spent part of every year of his youth among the mountains of the Vivarais. Unlike his master, César Franck, who, says M. Landormy, "lived only in his dreams and guarded his mind from every appeal of the senses," D'Indy "hears all voices from without; he has a Frenchman's lively response to sensation, and is indifferent to none of the charms of external reality. He is a musical landscape painter of the first order. . . ." The "Symphonie sur un thème montagnard," "Jour d'été à la montagne," "Le Poème des montagnes," certain portions of "Fervaal," and some other works that are impregnated with the sweet fragrance of the Vivarais, disclose for us the most intimate secret of the genius of D'Indy. Impassioned and headstrong Cévenol that he is, he knows how to make the soul of his race sing in this music of his, with its romanticism and its lofty, classical bearing—a soul where the constraint and the ardour of violent, almost savage passions, are allied with a calm, cool meditation that tempers the transports of the heart, with a strength of will that leaves nothing to chance, with a fine outer discipline that conceals the inner tempest—a soul which for all its generous exuberance can submit to an austere life, and which above all is dominated by faith, a robust and unshakable faith that slowly and patiently, without heeding the present, shines forth into the future."

Herbert Antcliffe follows with an article about the Dutch composer organist, Jean (or Johan) Adam Reinken, who was contemporary with Matthew Lock, Lully, Buxtehude, Stradella, Pelham Humphreys, John Blow, Corelli, Purcell, and Johann Kuhnau. He survives mainly in one work, entitled "Hortus Musicus." This collection of six suites for strings and continuo was written about 1678 or 1680, the period of the suites of Purcell and Corelli. Mr. Antcliffe recommends the work (which was republished in Holland in 1886) as suitable material for study and semi-public performance in schools of music or among amateurs.

It is interesting to know that J. S. Bach admired the suites sufficiently to make parts of them his own. He transcribed for the organ the whole of the one in A minor, and laid both the C major and the B flat under tribute.

Other articles deal with "New Norwegian Composers" (Reidar Mjöen), and the production of Honegger's "Judith" at the Théâtre due Jorat, at Mézières, near Lausanne. Three "Letters" discuss recent musical doings in Moscow (V. Belaiev), in Czechoslovakia (Dr. Jan Löwenbach), and in London (Leigh Henry); and L. Dunton Green devotes his customary critical review to Egon Wellesz's "Arnold Schönberg," a four-year-old work now published by J M. Dent and Sons in an English translation by W. H. Kerridge. In addition to all this, there is the usual "Supplement," which consists of the Chorale from Arthur Honegger's "Two Pieces for Organ."

THE GREATEST COMEDY SONG FOX-TROT OF THE YEAR.

CHORUS:
Who takes care of the caretaker's daughter,
While the caretaker's busy taking care?
Gee! oh, gosh! oh, gee!
That's what worries me.
I know that the caretaker must take care,
And while he's taking care, she's alone somewhere;
But who takes care of the caretaker's daughter,
While the caretaker's busy taking care?

WHO TAKES CARE OF THE CARETAKER'S DAUGHTER?

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FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. D., Mr. S. P. Swanton.—Resumption of the once-nightly season. On Monday Mr. Robert Courtneidge presented "The Sport of Kings." The cast includes Wynn Weaver, Cicely Walpur, Paul Blackwall, and Dorothy Freshwater, etc.

ROYAL HIPPODROME.—R. M., Mr. George Dobler; Mus. D., Mr. Robert Stall.—Mr. Tom Arnold presents here "The Vanity Box" revue, with a capital cast, including Mr. Will Hay, Miss Mona Vivian, Mr. James Plant, Miss Kitty Franklyn, Mr. Stephen Adeson, Mr. Bert Plant, Vanity Girls, etc.

EMPIRE THEATRE.—R. M., Mr. Gerald Morrison; Mus. D., Mr. J. C. Evans. Bert Grapho's revue, "What a Lad!" forms the attraction here, with a strong company, including Mr. Bert Grapho, Mr. Jack Grapho, Miss Billy Val, Sisters Sherry, etc.

ALHAMBRA THEATRE.—G. M., Mr. R. MacDermott.—Vaudeville here by The Melvilles in their comedy speciality.

BIRMINGHAM.

THEATRE ROYAL.—L. Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The musical comedy "Primrose," which has been such a success in London, was greeted by an enthusiastic audience. Miss Constance Neville acted with much charm as the heroine, and showed plenty of talent. The Toby Mopham of Mr. Harry Emeric was a quaint dude, and raised many a laugh. As the novelist, Mr. Reg. Andrews is excellent. Another good interpretation is Sam Henry as the Turk.

PRINCE OF WALES'.—P., Prince of Wales' (Birmingham) Theatre, Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—The Macdona Players performed "Arms and the Man" to begin the week, and the clever skit of G. B. Shaw on militarism was hugely enjoyed. The explosive Pethoff was energetically played by Mr. Ernest Sitwell, and Mr. G. E. Bancroft as the romantic Sergius was eminently suitable for that part. Capt. Bluntschli enabled Mr. Oliver Johnston (formerly of the Birmingham Repertory Co.) to show his versatility in a more vigorous rôle than he had in "Mrs. Warren's Profession." The Luoka of Miss May Kendall was clearly limned, and a proper contrast to the daintier character of Raina, which Miss Valene Richards played with understanding. The Nicola of Mr. Charles Sewell also deserves commendation, and Miss Bessie Rignold in the rôle of Catherine Petkoff gave another sound interpretation. The Macdona Players have done exceedingly well artistically, with a full appreciation of team work.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—The revue "Spasms" possesses a large proportion of genuine comedy and some engaging songs. For that reason, as acted by a capable company, it is good fare and thoroughly enjoyable. Billy Lowe and Tommy Boden are the principal fun-makers, supported by Georgie Trevelyan, who is distinctive and amusing also. Vera Elmore is the leading lady, and sings attractively, besides entering into the spirit of the revue with zest and pleasing artistry. The Edwards Trio lend musical variety to the show, as do the Argyle Pipers and Drummers, while the Mayfair chorus is all that it is said to be—snappy and gay. Clifton Dane agreeably assists on the vocal side, and also deserving notice are Alf. Edwards, Sara Daniels, Madge Rex, and Claughton Holdsworth. It is a highly successful Curzon production, in which the Highland Glen scene, with Miss Trevelyan as a delightful and cultured soprano, is the principal gem. Billy Lowe, the smiling optimist, and Tom Boen, the doleful one, were irresistibly side-splitting. They are a clever pair of opposites.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondall.—The Kenian Productions present a lively show in "What'll I Do?" in which Bert Snowden combines the duties of manager and artist. Mark Rivers, Dick Montague, Charles Conley, Belle Isobel, and Victor Leopold are the principals, with the Laurie Sisters and the Six Welsh Vocalist Miners giving specialities. The Jean Temple Sextette also perform attractively, while Millie Jillson quite captivated her audience.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. E. C. Gibson; Mus. D., Mr. Gilbert Smith.—"The Melody Box" returns after a long absence, refurbished, but with the prominent features retained. Thus there is the great pearl scene and the fan episode, a dazzling show, which bears repetition anywhere. Freddie Forbes again leads the comedy in his own inimitable way, and makes his points easily and effectively. Elsie Bower as co-principal sings piquantly and acts both with charm and amusing results. Billy Rutherford is of course a host in himself, and put pep into the show. The dancing of Dorothy Neville and R. W. Willey is a feature of the revue, which also includes Victoria Miller, Edris Coombes, and Vernon Drake, while the Four Wests also appear in their entertaining turn. The chorus is prettily dressed and precise in movement.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"Scotch and Polly" is making a final appearance here after a highly successful tour. If the performance in Birmingham is a sample of preceding ones, this is not surprising. It is excellent fare, varied, bright, and satisfying. Tommy Lorne, who is shortly to be principal in a new production, has a way with him which is most taking. A natural comedian, one might almost say, though no doubt this phrase covers study and artistry besides personality. Betty Green as the lady commercial continues to add to her laurels, and knows how to add point to a song. Sidney Bray is a capital chief support, and likewise sings a good song with evident favour. The 12 Hudson Girls are a splendid example of the modern type of smart ensembles, and danced in original movements with grace and entire delight. There are various others who figure quite well in the show, among them Arthur Ballinger, Addison Yorke, Peter McSweeney, Harry Burgon, Ernest Stone, Robin Restella, Elsie Haslett, Arthur Shepherd, and Hubert Henry.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. James W. Kilgour; Mus. D., Mr. H. Henderson, Mus.Bac.—Mr. Jackson Owen presents the new revue, "Scenes and Screams," containing some eminently acceptable comedy and taking songs and music. Kitty Bower appears as a soubrette, and proves as vivacious as usual, and effective, too. Dora Chappell is graceful, and sings admirably. Jackson Owen takes the chief comedy rôle, and does exceedingly well. The versatility of Herbert Franklyn is noteworthy; he includes agreeable vocalism among his talents. The vogue for musical interludes is provided by the Stanley Six Brass Band. The duets of Mr. Franklyn and Miss Chappell were among the best items, and some pleasing dancing was shown by Leslie Rome and Connie Leonard. The "wooden doll" dance of Marie Leon was another interesting effort. Norman Court with Billy the dog was a favourite, and among others taking part were Herbert Lemley and Cranleigh Andrews.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robt. Redford.—"Saint Joan," which appeared here last May, has paid a welcome return visit this week. Miss Dorothy Holmes-Gore, who made such a success in the title-rôle on the first occasion, has again scored a triumph, and is supported by a first-class company.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Variety has ruled this week, a capital programme having Miss Hetty King at its head. With an entirely new repertoire, Miss King gains hearty applause. The Mirthful Jovers, in a musical, acrobatical, and grotesque act, prove highly entertaining; Janice Hart and Frank O'Brian secure a very good reception for their turn entitled "Presented at Court"; Carr Lynn, the entertainer and mimic, is well to the fore; Nellie Wigley, "Prince Charming," is always popular; James Findlay and Louis Christiansen as "The Gladiators" provide some very artistic athletics; while Rodney Hudson's Eight Empire Girls with their speciality dancing well deserve the hearty applause accorded them.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—A new play is being produced here by Mr. Seymour Hicks, written by Mr. Hicks himself, entitled "The Price of Silence." A strong cast includes Seymour Hicks and Miss Madge Titheradge, supported by James Carew, Horace Percival, Laurence Caird, David Hawthorne, Reginald Dane, Una Benning, Marjorie Day, and Gwenda Williams.

ABBEY THEATRE.—M., Mr. M. J. Dolan; Mus. D., Dr. J. F. Larchet.—A revival of G. Bernard Shaw's "Man and Superman" is proving a big attraction, the full Abbey Co. playing in their usual faultless style.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—A strong vaudeville bill features Dorothy Ward, the popular comedienne, supported by her clever little dancers, "Tiller's Dorothy Dots." Shaun Glenville, the genial Irish comedian, provides much laughter. So does Du Calion, "the loquacious laddie on the tottering ladder." Donald McKay, Scottish comedian, Ted Clarke and Bob Roberts, comedians; Keith and Joan Dingley, dancers; and Poley and Partner, comedy acrobats, complete.

OLYMPIA THEATRE.—P.s, Messrs. I. I. Bradlaw and R. Morrison.—This week another all-Dublin revue from the pen of Mr. Jno. MacDonagh, entitled "The Dublin Revue," meets with great success, several amusing comedy scenes, "At the Seaside," "Seeing Things," "Two Shady Characters," and Jimmy O'Dea on "Point Duty," providing much laughter. The company includes Jimmy O'Dea, Fay Sargent, Dick Smith, Eily Murnaghan, Tom Dunne, Lionel Day, Ralph Goggin, John MacDonagh, and the popular Lennox Troupe of dancers.

EDINBURGH.

LYCEUM.—M. D.s, Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A. M., Mr. Stanley Shuter, jun.; Mus. D., Mr. Albert E. Burke.—Mr. W. T. Ellwanger's Co. is here with the farcical comedy "So This Is London." As the American, Hiram Draper, sen., Mr. Ellwanger gives a humorous characterisation. Mr. George Ricketts is equally good as Lord Worthing, and the other parts are well played by Mr. Phillip King as Hiram Draper, jun.; Miss Madge Eloy as Elinor, Miss Stella Lanty as Lady Worthing, and Mr. Arthur Melville as Alfred Honeycutt.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—Mr. Reg. Bolton and Co. bring a smart revue, "Ding Dong," to this house. Mr. Bolton, who plays the chief comedian's part, is a host in himself, and he is ably supported by Miss Susie Belmore, Miss Vera Vere, and Miss Dorothy Bellmore. Others who appear to advantage include Mr. Conrad Layton, Mr. Eddie Ascot, Mr. Teddy Francis, the Pell-Mell Girls, and the Stylish Steppers.

KING'S.—M. D., Mr. A. Stewart Cruikshank; A. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—Mr. Fred Randall is presenting "Her Temporary Husband." The principal honours go to Mr. Lester Monck for a smart piece of light comedy acting as Tom Burton. Miss Rita Simpson is a graceful Blanche Ingram, and Miss B. Bruce is a charming Kate Tanner. Mr. Alexander Bradley acts with humour as Gordon Spencer, and Mr. Fred Lake as Judd, and Mr. J. Sproston as Clarence Topping, are very amusing.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. Joseph Nelson; Mus. D., Mr. Felix Burns.—There is plenty of spirit and humour in the revue "Records," which Mr. Harry Day presents at the Empire. Mr. George Clarke, the principal comedian, shows drollery and resource in his various impersonations. Miss Kitty Emson gives admirable support, and others who display ability include Miss Phyllis Heryet, Mr. Frank Major, Mr. Adrian Burgon, and Tiny Mite, a delightful dancer. The mounting of the piece is excellent, and there are some beautiful set scenes.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo T. Minshull; B.M., Mr. Harry F. Ashton; Mus. D., Mr. Alfred Carpenter.—For the opening of the autumn season that amusing farce, "When Knights were Bold," provides excellent fare, and Bromley Challenor, as the versatile Guy de Vere, is funnier than ever. Enid Cooper makes a charming Lady Rowena, and the other female parts are in good hands. Charles T. Lloyd, as Isaacson; Cameron Hall, as Widdicombe; J. J. Stadden, as the Dean; and Arthur Jenner, as Sir Brian, form a quartette of excellently played parts.

KINGS.—M. D's, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh Macfarlane; Mus. D., Mr. A. Hoskins.—That charming play "Paddy the Next Best Thing," is being presented here by Cecil Barth, with complete success. Paddy is now played by Moira Lynd, in whose hands the character loses none of its humour and pathos. She is supported by a very capable company, which includes Owen Reynolds, as Laurence Blake; Vera M. Ward, as Eileen; J. H. Darnley, as General Adair; and Lionel L. Scott, as Jack O'Hara.

ALHAMBRA.—M. D's, Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Tom Arnold presents (for the Thea. Productions) the amusing revue, "The Pepper Box." The company is strong in comedians, headed by Jimmy Austin, who puts in good work, ably assisted by George Doonan, Ernest Lester, and Percy James, while Mamie Soutter sings with great charm "Hen-house Blues" and a comedy number, "I wonder if the Crystal Knew." Arthur Ackerman and Jenny Wynne sing several songs most effectively, and the Four Vagabonds are worthy of much praise for assistance vocally. Mdlle. Mewse and Mons. Singer, in speciality dancing, and the Tiller Girls, help considerably, while the staging and dresses are of a very high standard.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. Dir., Mr. Henry Farmer.—Wylie-Tate's "Fly-away Pater" is the attraction here. It possesses a strong horse-racing interest, and also introduces a delightful cabaret scene. The vocal numbers are most melodious, while the dresses are, as usual, on the lavish scale, and the scenery up to the Wylie-Tate standard. Miss Betty Grey, as leading lady, is most successful, singing and dancing charmingly, while Miss Hazel Glen, as a cabaret girl, makes a great impression. The leading comedians, Garry Lynch and Howard Rogers, create continual laughter. The Hippodrome Eight prove talented dancers, and are warmly recalled.

PAVILION.—M. D., Mr. F. A. Lumley; M., Mr. J. Kirkpatrick; M. D., Mr. Howard Croft.—The attraction here this week is the revue, "'Ullo!" written and devised by Bruce Bairnsfather. The cast is well chosen, with a prominent place for "Old Bill," a character that is faithfully portrayed throughout by Martin Adeson. Other notable artists include Betty Bright, Ethel Beard (both vocalists of marked ability), Eddie Carlyon, Jack Lester, John Armstrong, J. T. Macmillan, George Mudie, Sadie Balcombe, and the "'Ullo" Girls Chorus and Dancers.

OLYMPIA.—M., Mr. Alex Y. Cassels; Mus. D., Mr. John Henderson.—"Musical Burglars," in a clever scena, are amusing as well as talented. James Aitkin, a baritone vocalist sings in fine style. "The Enemy Sex" is the picture for the first half of the week, and "Changing Husbands" for the latter half.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullien H. Wilson.—"Biddy," a new farcical comedy, is presented by Mr. Arthur Sinclair, Miss Maire O'Neill, and a company of Irish players, and had an enthusiastic reception. The piece goes to London at the end of September. The author and producer, Mr. Lawrence Cowen, can be congratulated on the success achieved. The charm of the title-rôle is realised fully by Miss Maire O'Neill, whose acting is marked with a natural grace and apparent spontaneity in getting herself and others out of delicate situations. Biddy's capacity for inventive lying and intrigue gets the Hennessey household into trouble almost immediately she enters it. Mr. Arthur Sinclair plays the part of Lucius Hennessey, who is fully determined to marry his youngest daughter Norah to a man she has no love for, with unusual skill. Biddy's fellow-conspirators—Larry Hennessey, Norah's Irish lover, and Norah's elder sister Kathleen—are excellently played by Mr. Fred O'Donovan and Miss Kathleen O'Regan.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. J. H. Tomkinson; Mus. D., Mr. Sam Hague.—"Spring Cleaning" is here as a result of the enterprise of Mr. W. W. Kelly, who is ever on the look-out for something new and arresting for his patrons. They have crowded the theatre this week. Mr. Frederick Lonsdale, in his fine work, holds up to ridicule and administers castigation to the decadents of society. The part of the husband, who has allowed his wife to drift into friendliness with a cocktail-drinking set who have not an idea between them except scorn of married life, is acted with virility and manliness by Mr. Paul Cavanagh. It had the right impression of forcefulness and decision. Miss Lilian Christine as Margaret admirably interpreted a difficult part. Miss Mary Anthony is exceptionally good in the unpleasant rôle of Mona, and Mr. Dodd A. Mehan played the unspeakable Ernest Steele with appropriate suavity. Others who lend strong support are Mr. Herbert Pemberton (Walters), Miss Madge Maris (Fay Collen), Miss Molly Carter (Lady Jane Walton), Mr. J. Edward Whitty (Archie Wells), Mr. Bernard Jukes (Bobby Williams), Miss Brenda Deering (Connie Gillies), and Mr. Howard Leslie (Willie Somers).

HIPPODROME.—M. D., Mr. Chas. Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"The New Splinters" immediately ingratiated itself a favourite with the audience as a jolly and sprightly revue. The company is led by Reg. Stone and that first-class comedian Hal Jones. Reg. Stone has his chance in the sketch "Passports," and he makes the most of it. One is in wonderment when it opens as to whether the charming French girl is really played by a man, and by the time it ends, the impression formed is that she cannot be. Hal Jones has a wide range for his abilities. He is very good as a "polite" boxer and as a punter. He can sing a good ditty. Other features of "Splinters" are: Fred Hearne in "Proposals"; "Racing," a concerted item in which fortune is lost and won on the Turf to a potpourri of tunes; and a brilliant 'cellist, Gordon Blackford. Other notables are Val Fenton, Will B. Willby, Willie Gunn, Syd Fern, and Monty Burgess.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—"A Week-End" twice nightly this week is really good comedy. Mr. Fred Kitchen takes the lead in the rôle of station-master-porter-and-clerk of an obscure station on a loop-line. It gives Mr. Kitchen an opportunity for the full exercise of his powers for good-humoured burlesque. He is well supported by such favourite artists as Miss Lily Burns, Miss Elsie Craig, Mr. Edgar Owens, and Mr. Bardy Russell. Miss Burns plays the part of the captivating French girl, and sings exceedingly well. A comely beauty chorus have evidently been chosen also for their voices. The new musical numbers are tuneful and go with a lilt. These have been specially composed by Mr. Theo. Ward.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. E. J. Leeming.—"Jazzland," a revue presented by Joe Morrison, comes well over with some highly entertaining items. Joe Morrison's Band plays music sufficiently characteristic of the title of the revue. The company comprises Charlie Wood, Maisie Terriss, Eleanor Smith, Ben George, Bryant, Len Battle, Whitmore and Le Garde, Billie and Betty, Leslie and Bevan.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Tom Edwards, the huntsman-ventriloquist, heads an excellent variety bill, and he presents a fascinating turn. The Eight Palace Belles supplied good dancing. The comedy department does well in the capable hands of Wullie Durkin, a droll Scot. The Moss Maachah Quartette, with music and dancing; The Four Whiteleys, daring acrobats; James Pringle and Edie Alma, in song and comedy; Whyte and Pyke, and Les Seans, contribute to a strong bill.

MANCHESTER.

PRINCE'S THEATRE.—P., Messrs. the United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—En route to the Shaftesbury Theatre, the new musical comedy "Dear Little Billie," presented by Messrs. Laddie Cliff and Firth Shephard, was staged here on Monday, and is to run until the end of next week. Monday's audience enjoyed it thoroughly, an ovation at the close being accorded especially to Miss Phyllis Monkman, who played the title-part with great cleverness and humour, and to Mr. Teddy Fox, whose irrepressible comedy as Freddy Fotheringay kept the whole show very much alive; while the finished artistry of Mr. Robert Michaelis as Harry Somerset, allied to the beautiful presence and fine singing of Miss Adrienne Brune as Mrs. Pamela Brooke—these exploiting several prominent song-themes which should "catch on,"—were another outstanding feature of the production. Among others who contributed to the success were Mr. Tim Ashby as a waiter, Mr. Charles Stone, Miss Vera Robson, Mr. Ernest Leeman as the film producer, Miss Adah Dick, and Miss Maie Sylver.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—An excellent bill here includes Bert Errol, in his spectacular and humorous impersonation act, "Modes and Melodies"; Johnson Clark makes his customary hit with the new ventriloquial scena, "Hodge, on the Canal"; Dolly and Inez St. Vincent do excellently in their terpsichorean review; Christopher and Columbus get roars of laughter with their funny business; Zellini adds an original and diverting burlesque juggling act; and other enjoyable turns are given by Jock Mills, Scotch comedian; Peggy Rose and Harry Budd, in a comedy act; and Kennedy and Coppin, in their latest burlesque, "Doormats."

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Arthur Kavados; Mus. D., Mr. P. O'Callagan.—The Eff Gee Productions have a very good show here in the revue "Nippy." Fred Evison—who played Peter Doody in "The Arcadians"—is at the head in the title-rôle, and important work is assigned also to Joan Hestor and Billie Gordon, while the remainder of the cast includes Frank Gordon, Jack Henson, Percy Wilton, Elsie Bowen, Harold Hunt, and Betty Bellairs.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. J. Hartley.—Monckton Hoffe's play, "The Faithful Heart," with Ethel Bracewell leading, opened successfully here on Monday for three nights, and was succeeded on Thursday by the forceful drama, "Women and Wine."

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Glenn's Productions stage here a bright and amusing show in "The Whirl of the Fair," a fine cast including Billy Glenn, Bert Lindon, Doris James, Hetty Fraser, Wee Johnnie Slater, and other smart players; while in addition to this big attraction are the Shanghai Trio of Chinese novelty performers; Billy Sunday, the "comedy week-end"; and Adkin and Co., in a good ventriloquial scena.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—One of Walter Howard's earlier costume dramas of the "Ruritania" type, "Her Love Against the World," is staged here by the Broadhead Players this week. It is interesting and occasionally exciting, and its rendering by these accomplished players leaves nothing to be desired. Miss Marie Paxton is quite successful as the Princess Iris; and Mr. Paul Neville as Eric, Earl of Strathmere, answers all heroic requirements. There are good performances also by Mr. Edward E. Louis as Ulric of Ravensburg, Mr. C. Hamilton Langham as his cousin Othmar, Mr. Edward Valentine (who produces) as Maurice of Saxonia, Mr. William Clayton in a dual rôle, Mr. Reginald Hartley and Mr. Percy Coningsby as two grooms to the Princess, Miss Amy Hardcastle as the Countess of Rassellyn, and Miss May Day, who is especially successful as Strathmere's young brother Lionel; all the other parts being efficiently done.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The production here of Alan Monkhouse's war play, "The Conquering Hero," is an event of interest, and Monday's audience showed the fullest appreciation of its dramatic and psychological value. The central figure of Christopher Rokeby, who becomes a soldier for the common need in spite of his intellectual convictions, and endures so much in body and mind through the process, is admirably presented by Mr. Clifford Marle; and the other members of the cast, who all act well, include Mr. Arthur W. Belt in a dramatic portrayal of a Prussian officer. "The Back Way," a little play by J. L. Hodson, a local journalist, precedes.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Andre Charlot presents here the revue from the Duke of York's Theatre, London, "Bubbly." Teddie Gerard, Edmund Gwenn, Madge Elliott, Laura Cowie, and Cyril Ritchard are to the front in a long cast of clever artists.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Baguley Waters.—"Mr. Tickle, M.P.," presented by Julian Wylie, with that delightful comedian George Bass in the cast, is here for a second and last week, playing to good houses.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—Mr. Jack Esmond's Co. are appearing in the comedy "Eliza Comes to Stay." Mr. Esmond as the Hon. Sandy, and Miss Marjory Clark as Eliza, play the parts in most satisfactory manner, well supported by Messrs. Rule Pyott, Frank Follows, Herbert Knight, Misses Viola Compton, Maisie Crowley, and Sybil Grey. The farce is preceded by a one-act playlet, "The Punctual Sex."

THEATRE ROYAL.—M. D., Mr. John Hart.—The Lancashire comedy, "Hobson's Choice," is presented by Edward Dunston and J. Gordon Fleming. The company includes Edward Dunston, Norman Hammond, E. S. Bailey, Maurice Hansard, Wilfred Lyndon, Misses Newsome McCormack, Gertrude Gilbert, Agnes Gagan, Peggy Earlston, and Doreen Richards.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Mr. Francis Laidler's attractive revue, "The Roundabout," is on a return visit here. The show is splendidly staged, with good vocalism, pleasing dancing, and plenty of fun. A strong cast is headed by Tom D. Newell, the popular comedian, whose efforts, with those of the McNaughtons and Harold Dane, receive hearty recognition. Vivacious and winsome Gwladys Stanley is well placed as leading lady, both her singing and dancing being much appreciated. Other capable artists are Phyllis Ferguson, Kathleen Middleton, and Mary Dempsey. The 9 Little Sunbeams and John Tiller's 12 Palace Girls deserve praise for their bright and effective contributions to the general success.

HIPPODROME.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—The American burlesque revue, "Attaboy," is presented here by Mr. E. Pelton. The cast includes Herbert Lee and Irene Shamrock in the principal parts, supported by Joe Baker, Frederick Groome, Millie Dean, Daisie and Nita Dalton, Marie and Billie Phelps, The Royal Quartette, and the 16 "Attargirls" in interesting dancing scenas.

YORK.

L. and M., Mr. Percy Hutchison; A. M., Mr. H. Tweedie.—"The Rising Generation" is presented this week by Mr. Gerald Merrilees' Co. in a remarkably clever manner, each part having the fullest justice done to it. Mr. Merrilees repeats his wonderfully clever impersonation of Puddifer, a part he appears to have made peculiarly his own. Mr. W. T. Riley was particularly clever and polished as Geoffrey Entwhistle, and as his wife Miss Ann Farrar played in a charmingly natural manner. Mr. Fred Marsh was the lively and boyish Warwick Entwhistle to the life, never missing a point. His scenes with Winnie—charmingly played by Miss Margery Meredith—were a source of sheer delight. The difficult rôle of Walter Morrell had full justice done to it by Mr. Frank Stanager; his amusing efforts were heartily enjoyed. Miss Lena Maitland was an outstanding success as Mrs. Doddrell, a character sketch presented with rare humour. The remainder of the company, Miss E. Dore, Mr. A. Rowley, Mr. R. Hart, Mr. F. Dix, Mr. Jack Stephens, and Miss Beatrice Godfrey, were excellent in their respective parts, and special mention must be made of Miss M. O'Doyne, who gave a highly amusing and clever rendition of Selina Morrell.

At His Majesty's, ABERDEEN, a welcome visit is being paid by "Bachelor Husbands." At the Tivoli Fred Collins presents the revue "Say When," and at the Beach Pavilion Harry Gordon and his Entertainers continue to give a fine show to big houses.

Frank H. Fortescue's Co. are at the Theatre Royal, ALDERSHOT. For the first three nights they are presenting Mrs. Kimberley's latest play, "One Night in Paris," while the second half of the week is devoted to the play "Should a Wife Tell?" The attraction at the Hippodrome is the Royal Italian Circus.

At the New Hippodrome, ACCRINGTON, the Denville Stock Co. are presenting "The Speckled Band" to capital houses. In the rôle of Sherlock Holmes Mr. Len Lauri gives a powerful representation; Mr. Joe Armstrong as Dr. Watson is seen to advantage; Mr. St. George Frere makes the most of his opportunities as Dr. Rylott; and a charming study of Enid Stoner is given by Miss Marjorie Denville. The rest of the company fill their respective parts admirably. At the Prince's "Love's Wilderness" is the attraction.

The first visit of "Madame Pompadour" to BATH has attracted crowded audiences. Esme Major scores a great success, both as singer and actress, in the title-rôle. Peggy Davis makes a bright Mariette, and dances well. Vera Macdonald, an old local favourite, makes the most of her small part as Madaleine. David Henley, the possessor of a good tenor voice, is well cast as Rene, as is George Welford as Louis XV. Laughter reigns supreme while Reg. Denton is on the stage as Calicot. Others who add to the success are: Cecil Dereham (Maurepas), Sidney Gouldie (Poulard), James Davis (Corneille), Kenneth Dawson (Boucher). A special word of praise is due to Leonard Day, who as musical director secures splendid results from chorus and orchestra alike. Mr. Pearce's first revue booking for the autumn season at the Palace is entitled "Posh," in which those prime local favourites, the Bros. Hanaway, score an immense success. Doris Gaskell, a dainty comedienne, and May Garry are very popular.

At the Royal, BILSTON, is a capital revue, "Speed," presented by Billie Doust and Claud Anderson, with a talented company of comedians, vocalists, and dancers.

The attraction—a welcome return visit—at the Theatre Royal, BLACKBURN, this week, is Stanley Ravenscroft's Co. in the comedy "Brown Sugar." At the Palace Theatre Messrs. King and Benson—"The Messenger Boy and Girl"—present the laughing success "Sign On," and appear personally. Addison's Productions present the revue "Trumps" at the Prince's Theatre. Teddy Stream and Jimmy Cairns provide the comedy, and Dave Summerhill and Ray Cardie are also prominent. Pictures are being shown at the Olympia.

At the Theatre Royal, BLYTH, full houses gave an enthusiastic reception to the play "Through the Divorce Court," as rendered by the Inez Howard Players, the second part of the week being devoted to "Her Love Against the World."

At the Prince's Theatre, BRADFORD, Mr. Walter Hilliard presents "East of Suez," the following comprising the company: Eleanor Darby, Vernon Fortescue, George Belmore, G. Alexander Wright, Henry Whale, H. E. Penmore, Brian Landon, Florence Brasher, George Kent, Harold Roberts, Cassie King, Jean Cameron, Edwin Underhill, and Walter Hilliard. Variety is at the Alhambra, with Alfredo's Band and Terpsichore, Fred Barnes, Nervo and Knox, Malcolm Scott, Ruby Sisters, Bingley Bros., and Tom E. Hughes; and also at the Palace, where the company includes Medatsu, Finlay Dunn, Tom Barrasford, Kirkby and Harrington, O'Brien and Lady, Jack Kellino, and Massona and Ronald.

At the Prince's Theatre, BRISTOL, Mrs. Brandon Thomas's Co. present the ever-welcome farcical comedy, "Charley's Aunt." At the Theatre Royal the sensational play by Eugene O'Neill, "Anna Christie," is presented. At the Hippodrome the variety programme is headed by "Radiana," introduced by Prof. J. Popie. Other capital turns are: Gilbert and French, Trixie, Willie Schenk, Gillie Potter, Harry Holman, and Nixon Grey. At the Empire Mr. Will Garland presents "Coloured Lights," which receives a hearty welcome.

At the Grand Pavilion Theatre, BRIDLINGTON, the Wylie-Tate Entertainers are continuing their success in the revue, "Brid' Calling," all the clever artists being admirably fitted to their several parts. Mr. Jack Edge is an especial favourite in his humorous item, "Nonsense." Phil Philips, in song and dance, is very smart; and Miss Destournel and Mr. Lake score a big success in the sketch "An Episode in the Park." Garadim and his orchestra draw big crowds to the beautifully decorated Floral Pavilion. At the Spa Opera House, Felgate King, and Elsie Mayfair, with their company of vaudeville artists are scoring a big success in "The Spa Revels. Herman Darewski and his band are an immense draw in the Glass Dome.

At the Victoria, BURNLEY, Billy Leo is distributing comedy in a musical revue, "Crayons." Along with Miss Billie Bentley he is ably supported by Kathleen Kesketh, the Four K. Foleys, and a charming beauty chorus. Harry Warburton presents the revue "Shavings" at the Palace. Joe Lewis is the chief fun-maker, and he leads a strong company which includes Freda Francis, Bob Barlow, Gracie Webb, and the Sylvano Girls. The Mackie Production Syndicate are staging "Hop Scotch," a Scottish revue, at the Empire. The chief artists are Carr and Finch, Oliver and Mack, J. E. Raymond, and the Eight College Girls.

The management of the Opera House, BUXTON, has been very fortunate in getting such an attraction as "Little Nelly Kelly" for the Buxton tennis week. Miss Margery Wyn is playing the title rôle. The two rivals, Jack and Jerry, are enacted by Mr. Fred Kitchen, junr., and Mr. Regis Toorney respectively. Dillon and Du-Marte are the whirlwind dancers.

At CANNOCK Hippodrome the Paramount Players in "Pleasure" stage a pleasing and clever show. Various improvements have been effected in the house during the short vacation. Mr. Thos. E. Lysons continues to act as manager for Mr. Roland Barton.

At the New Theatre, CAMBRIDGE, is the Westbourne Productions revue, "Puzzles of 1925," including Douglas Vine and Alan Russell, The Piccadilly Band, Victor Crawford, Bert Weston, Zoe Corner, and Zaza and Toza.

At Her Majesty's Theatre CARLISLE, the Denville Stock Co. are in their fourteenth week. Mr. Denville is staging a drama which dates back to well over 100 years—"The Murder in the Red Barn." Terence Maxwell as Carlos, and J. Sutton Pateman as Chaplain, give splendid realism to their parts. J. Stewart Dawson as William Corder is also good. In the feminine rôles Jacqueline Biron as Nancy Marten, and Maude Lambert in the name-part, are outstanding. At the Palace Theatre is "Stepping Stones," a comedy revue with a local actor as chief comedian. Harry Rickard is the fun-maker, whilst Peggy Andrews, Fred Hawes, and Minnie Palmer are all good. The Twelve Stepping Stones prove a capable and hard-working chorus.

At the Theatre Royal, DARWEN, Chas. Beanland presents his revue, "Merry and Bright," with himself in the cast, together with Fred Cary, Arcari (violinist), Nellie Cotter, etc.

"Paris Nights," at the Hippodrome, DERBY, is a capital show full of life and colour, the scenery and costumes being on a magnificent scale. Tom Payne, the well-known comedian, is at his best, and particularly diverting are his interludes with Vera Hilliard. Edna Davies is a sprightly singer, and Queenie May also has a pleasant voice, her scena with Arthur Jeffrey being much enjoyed. Dandy Page is amusing, and Lenard and Revel are a pair of clever dancers. The Grand Theatre continues its repertoire season, Mr. Oswald Cray's players being deservedly popular. "The Under Dog," this week's offering, is admirably played and staged. A new leading man in Charles Stirling wins favour, handling a difficult part cleverly; and Maude Stewart Drewry shows appropriate restraint in the chief rôle. Mr. Alfred D. Adams and Richard Ferris do well in the heavy leads, and Roy

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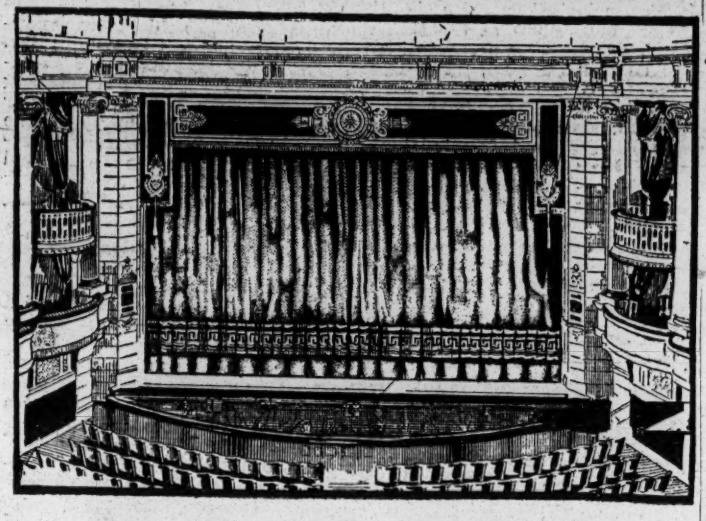

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SATURDAY, AUGUST 15, 1925.

L.C.C. AS PLAY CENSORS.

DURING its comparatively short period of existence, the London County Council has displayed much solicitude for the morals of the Metropolis, and some of its officials have exercised their power in ways that have not been distinguished by common-sense or consideration. They have made themselves the mentors of their fellow-men in regard to what they shall drink and when, and the result has been chaotic. But the proposal made by a number of high ecclesiastics to place in their hands the censorship of plays borders on the ridiculous. It has just been announced that the Bishop of London and a number of other leaders of religious and social work are sending to the Prime Minister a petition for reforms in the licensing of theatres and plays. They ask that the local authority, instead of the Lord Chamberlain, shall be the licensing body for theatres, and that each licence shall contain a clause prohibiting the performance of plays whose general tendency is immoral or indecent.

The Morals of the Metropolis

The cause of the new movement lies in the fact that the Bishop of London has been unable to obtain any result from his protests against the unsavoury plays which he alleges characterise the London stage of the present period. The fact appears to be overlooked that the Lord Chamberlain has already plenary powers with regard to licensing a play, and if he has consented to the performance of dramas that deal with a certain phase of life it is only because they show "the very age and body of the time, his form and pressure," and while the community live life as they do authors can scarcely be reproached for reproducing such conditions in the theatre, provided always that they point a moral as well as adorn a tale. If by depicting a cataclysm of society on the stage they can bring the community to a realisation of the evil in their midst surely that may be looked upon as something accomplished! It is better to reveal the wages of sin on the stage than to let it thrive unheeded in our midst, to cut out the canker by showing its consequences rather than allow it to eat into the heart of the nation!

Departmental Decency

The present Examiner of Plays has discharged his duties with the maximum of satisfaction and the minimum of unfairness to those chiefly concerned. The L.C.C., judged by past performances, would do exactly the opposite. It would probably proceed, as it does in the case of music and dancing licences, by the appointment of a committee who would deal with applications as they were received and make reasoned recommendations that would be turned down by the whole body. One member of the Council will see a malignant tendency to make fun of vice in the portrayal of such a character as Eccles in "Caste"; another will perceive licentiousness in the portrayal and punishment of moral depravity, the Nonconformist, the Established Churchman, and the Freethinker will each have his personal aversion; and when the play finally emerges there will be nothing left worth producing. When it goes into the country all the little borough councils will want to have their go at it, and the touring manager will be faced with the prospect of having his play prohibited at any town included in his list of bookings.

The standard of morality is based upon the Bible, but how many interpretations are there of Holy Writ! The State has found it necessary to compel men and women to make provision for sickness and adversity; they are equally entitled to safeguard their morals. The public, in their perversity, incline towards that which is immoral, and we fully agree that their tastes in this respect should be restricted; but we contend that the present authority is as perfect as the circumstances permit, and any change in the way proposed would not only strike at the root of the British drama, but would convict the nation and its rulers of hypocrisy and of a desire to shirk the responsibility of facing facts.

AT HOME ON THE HALLS.

WHERE AUDIENCES GIVE ARTISTS A CHANCE.

By JOSE COLLINS.

I love the music-halls. There is so much variety in them.

Then the audiences are so wonderful. There is such scope, too, for one's talents.

It is not necessary that you should be confined to singing one short series of songs, like one does in musical comedy. Perhaps one song will not go quite so well as you would have hoped, and the next performance you can drop it and sing another which might meet with greater success. Whereas in musical comedy you cannot change your number because it is a definite part of the production—unless, of course, the play is revised.

We have got such a long repertoire of songs that we are able to try new ones on the audiences, and if they do not take, well, we drop them from our programme. It is the same with duets. Those that "catch on," so to speak, we retain.

Always Given a Chance.

Music-hall audiences do not care what work you are doing, or what class you are in; so long as you do your best they will always give you a chance.

If you once establish yourself as a favourite and do your best it does not matter if your material is poor, they give you encouragement. I know of no other country where music-hall audiences do the same thing.

Of course, I have only been to America. There the audiences also are perfectly wonderful, but they are apt to forget much quicker than English audiences do.

I love the friendliness of the music-halls; that great spirit of camaraderie that pervades everywhere. The moment you walk in at the stage door you meet it; you get it in your dressing room and behind the stage. Everyone says "Good afternoon" or "Good evening"—there is no waiting round the stage to be introduced to each other. Everybody is out to make each turn go well; in fact, to help to make the top of the bill go bigger.

It is well known that I began my professional career on the music-hall. This was in 1906, when I sang songs composed by my stepfather, James W. Tate. When I joined the profession I could have been called Little José Collins, but I preferred people to think I was much older than I really was.

I was quite a child when I began. I went to America on a chance visit and stayed there five years. When I came back to England in 1916 — during the war — I went straight into "Happy Days" at Daly's. Since then, until a few weeks ago when I returned to the halls, I have played in many very successful musical comedies.

I do not prefer music-hall work to musical comedy; but at the moment I am, as I have said, very much in love with it. Why? Well, I think one always loves one's first love. That is an old saying.

It is really astonishing the kind of song music-hall-goers like; and they are so attentive — you can almost hear a pin drop—you feel you want to give them everything you have got in your repertoire. They are marvels.

I love the songs from "The Maid of the Mountains," and other musical comedy songs; but I do not know whether they are quite the right kind of songs to sing on the halls. They want too much setting to be successful. Still, my work in musical comedy has been a great help to me in the turns I am doing now.

It is much more difficult working in variety than in musical comedy. In musical comedy you have to go by the book; in variety you have got to make good on your own. I have been very fortunate.

But there is not so much rehearsing to be done in your work on the halls. There is no rehearsing for four or five weeks at a stretch, and then—and this is more important to an artist—the possibility of finding that the play you have been rehearsing so laboriously runs only a month!

In fact, I am booked for five weeks at the London Coliseum—a longer run than I had at the Princes in "Frasquita," which only ran four weeks. This was a terrible disappointment to me.

Hereditary Nervousness.

It may seem strange to readers of "The Era" that, though I have been on the stage for so many years, I still suffer from stage nervousness. The first night I reappeared on the halls I was almost petrified. This state of things went on for three nights.

The same thing happened at the Coliseum last week. It took me until Wednesday afternoon to get over my nervousness. It happens, in fact, every week when I am at a new house.

It is just the same when I am in a musical production. I can never give my best performance on a first night. I cannot account for my nervousness. It is hereditary; it is in the family. My mother used to be very nervous; my aunts are also, and I am like them. My poor mother could never get over her nervousness.

What about the future? Well, it is my intention to keep on the halls for some time, at any rate. At the moment I am booked up until the first week in October.

But there are other offers to be considered.

Photo., Stage Photo. Co.
MISS JOSÉ COLLINS.

THE PLAY IN PARIS.

Revival of "Nothing But the Truth"—Dramatic Comedy in the Exhibition Playhouse.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Monday.—We learn from "Le Soir" that Max Dearly is to revive the French version of "Nothing But the Truth," with himself and Raimu in the leads, at the Théâtre de Paris, commencing September 1. "La Verité toute nue" had a creditable run at the Théâtre des Variétés a couple of years ago. This revival will be followed by a new piece by Henri Kistemaeckers, to be created by Raimu and Mme Vere Sergine. Leon Volterra then intends to resume Henry Bataille's "Le Phalene," at the Théâtre de Paris, with Yvonne de Bray. It also appears that the Gymnase will produce Henry Bernstein's new work, "Mort du Baiser," with Charles Boyer, next February, after he has played P. Rynal's "Soleil de l'instinct," probably at the Michodière under the direction of Gus Quinson—who, by the way, is said to be writing a play in collaboration with Yves Mirande and Mouezy-Eon. The Mathurins is to reopen on September 15, with Crommelynck's "Le Cocu magnifique," from the Maison de l'œuvre, with Pierre Renoir, Pierre Stephen, and Regina Camier, who created the part of the young wife innocently offering herself to others. This will be followed by a revival of "Le Prince Consort," of Jules Chancel and Xanrof, with Felix Huguenet and Marguerite Pierry. Mme. Blanche Rasimi, after her tour of Cuba, is resting in the South of France. She intends mounting a monster revue at the Ba-Ta-Clan in the autumn, with a troupe of dancers from Chicago.

There has been a certain energetic movement in stage circles during the past week, and at the Théâtre Antoine we have a revival of

"La Dame de chez Maxim's,"

the most successful farce of Georges Feydeau, with a company comprising William Ghilain, Gallet (as the doctor), and Madeleine Parizet in the title rôle of Mome Crevette.

The cubic theatre in the Decorative Arts Exposition has not been exhibiting much so far, and a change was made in the series of shows here by the production of a three-act drama by Marcel Belvianes,

"La Vieille,"

which is of rather a bitter tone. Captain Lenoir is living retired with his daughter, Cecile, a spinister turned 35 years. She might still find a husband, as Dumont, a neighbour in their small provincial town, is timidly courting her. But the selfish father cannot bear the idea of his daughter getting married and leaving him, so he discourages Dumont. Dumont then casts eyes on the buxom servant, but the Captain's nephew has already compromised this girl, and when this situation is revealed, Lenoir sacks the woman, whereby the lot of poor Cecile becomes more dreary than ever. The work recalls the psychological efforts presented by Antoine and his associates at the former Théâtre Libre; it is quite interesting, albeit *triste* in tone. Fabry, Bragance, Pierre Asso, Mmes. Manson and Le Quere, hold their rôles with much credit. Decidedly, "La Vieille" ("The Old Woman") referring to the sacrificed daughter, is the most dramatic work yet seen in the exhibition theatre directed by Felix Camoin.

"Fille Mère."

This thrilling melodrama of Arthur Bernede was presented at the Ambigu Comique for a summer season. "Fille mère" traces in seven scenes the pathetic adventures of a beautiful girl of the people, engaged to marry an honest workman, but falling in love with a bad aristocrat. When he understands Louisette is about to become a mother, he coolly abandons the miserable girl, but she is temporarily assisted by the Countess of Marsange, who takes the victim and her child back to her former home to get them out of her brother's way. When Louisette learns that Henri, her betrayer, is about to marry the usual melodramatic American heiress, she confesses all to her previous betrothed, Jean, who declares he will kill his wicked rival. While Louisette is forgiven by her parents and received back into the fold, Jean goes in quest of Henri, but the Countess, his sister, warns him. However, the workman follows Henri to Paris, and during the ensuing quarrel he shoots him, and is condemned to five years' hard labour for attempted murder. When Jean is released from prison he seeks his beloved Louisette, and arrived just in time, for the entire family is on the point of committing suicide by means of a charcoal fire. And having secured a lucrative position, he is able to marry the girl-mother (as the title indicates). The rôles are ably sustained by Vierge as the honest labourer, Rauzena as the villain, Alice Tissot as the evil-doing Countess, and Gine Avril as the sympathetic Louisette.

"Fleur de Trottoir."

The four-act melodrama, "Flower of the Pavement," by M. Nader, has been put on by M. Volric for a temporary management during August at the hitherto joyful Scala. Nader depicts the tribulations of a maiden tempted by want to accept the overtures of a fellow of questionable moral character. As is to be expected, the girl sinks lower and and lower, and is taken in tow by Julot, a disreputable thief, who uses her as a bait. When a man stops to speak to the sympathetic "pavement flower," Julot finds the way of appropriating his pocket-book. The woman refuses to be a party to such highway robbery, and gets stabbed for her honesty, which leads to police-court proceedings. Here, Fleur de Trottoir recognises in the magistrate the man who first caused her downfall, and before giving up the ghost herself she kills the judge. Mme. Eugene Buffet impersonates the matron responsible for many young women's ruin, and she played the ungrateful rôle with much talent. The name-part is taken by Yvonne Noria, with Flandre as the magistrate, while Charives (Julot), Verney, Legay, Dolbeau, and Polet are also included in the cast. Yvonne Darcy danced a java with the villainous Julot admirably during one of the scenes.

THE DRAMA IN AMERICA.

"The Morning After"—Acting in the Past and Present.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, August 1.—"The Morning After," a comedy in three acts, by Len. D. Hollister and Leona Stephens, was produced by L. M. Simmons at the Hudson Theatre, last Monday and is the one new offering of the week. This play was originally called "Trouble Island." It shows what happened on the first and second mornings after the breaking up of a house-party on an island in Sebags Lake, Maine. The last punch that was concocted before the party broke up owed its unexpected potency to the fact that various persons contributed wine and liquor to it surreptitiously to keep it from being too insipid. The result is some catch the boat for the mainland and some miss it. Husbands and wives are separated, and a violent storm adds to the general consternation. Among those marooned on the island for two days are a henpecked husband without his wife, two flirtatious wives and husbands, a designing widow, an attractive bachelor, and a coloured servant. The henpecked husband is full of forebodings of what his wife will say and do when next they meet. The play takes a serious turn when the host, who is a chemist, finds that someone has stolen a tube containing a wonderful gas that is to make him rich and benefit his country in time of war. One of the guests cannot remember whether or not he proposed to a certain lady whilst the party was at its height. So when she informs him that she accepted his offer to marry her in a fortnight he decides that he is in honour bound to keep his word although he is in love with another lady. However, the latter gets him out of his predicament by proving that the other woman is the one who stole the gas. Arthur Aylsworth, as the henpecked husband, is very funny. Other parts are well acted by Anne Morrison, Donald Foster, Kay Johnson, and Emma Wise.

"Crooked Friday," by Monckton Hoffe, is to be presented here by the Schuberts, with Dennis Neilson Terry and Mary Glynne in the leading rôles.

Cyril Maude is expected in New York about the middle of August. On his arrival he will begin preparations for his forthcoming appearance in Michael Arlen's new comedy, "These Charming People," which Charles Dillingham and A. H. Woods will produce in September.

William A. Brady has been comparing the past with the present. In the course of an article contributed to an evening newspaper he says:—

"To a veteran actor and producer like myself, it seems a long way from the good old days when every actor could undertake almost any rôle, to this day and generation when a telephone call brings a dozen ingenues, a dozen juveniles, or two dozen character ladies, so card-indexed and classified as to be as alike as peas in a pod, each in her own class.

When I was a young actor, I was prepared to appear in any old rôle from that of an adorable lover to that of the well-hissed villain. But what happens to-day? These estimable ladies and gentlemen of the stage always act the same class of rôles—types they are. Chosen for their type, they always act their type, and in consequence we are no longer developing the many-sided, versatile artists of my earlier years.

"The real artist to-day is, in fact, the casting and artistic director, the man who with rare discernment can pick his manikins and so direct their work as to make of their combined efforts one artistic whole. His brain it is which conceives the situation created by the author, his power and personality which build up their acting. He, in fact, must be endowed with the intuitions and judgments of our old-time actors and actresses who did much more thinking for themselves and on their own feet."

Desirée Ellinger, the Boston company's prima donna in the musical comedy "Rose-Marie," flew from Boston to New York by airplane recently at an hour's notice in order to appear at the evening performance of the piece at the Imperial Theatre, Mary Ellis, the star of the New York production, being unable to appear. Mrs. Arthur Hammerstein, who is Dorothy Dalton on the screen, was waiting with a motor car when the airplane with Miss Ellinger touched the ground. At the theatre in New York the house manager was announcing to the audience that Miss Ellinger was expected every minute, and when she made her appearance she was given an enthusiastic reception. It has since been announced that as Miss Ellis will be unable to sing again for a year, Miss Ellinger has taken her place in the New York company.

A film version of "Lady Windermere's Fan" is to be made under the direction of Ernest Lubitsch, who believes that the picture possibilities of Oscar Wilde's play are tremendous. "Lady Windermere's Fan" was first produced in New York on February 5, 1894, with Maurice Barrymore, as Lord Darlington, E. M. Holland as Lord Augustus Lorton, and Julia Arthur as Lady Windermere.

Proud Papa.

His many theatrical friends are congratulating Mr. Fred Randall, general manager for Mr. Martin Henry's "Alf's Button" tour, on the birth, in London last week, of a son and heir.

THE VARIETY WORLD.

Vaudeville Golfers—Cinemas and Variety—Theatrical Employers' Registration Bill.

Vaudeville Golfing Society.

Although no important competitions are being held in August by the Vaudeville Golfing Society, its organising activities are by no means at a standstill.

One plan that is likely to materialise later on is a match against a team of professional golfers, who will play off plus 4. Cassiobury Park Golf Course has been mentioned as a venue for the match. Before then, however, a party is likely to pay a long-projected visit to the Broxbourne Golf Club; a pleasant course over which the Vaudevillians have for a long time had a five-days' playing membership. All those who would like to make the trip should communicate with Mr. Horace Sheldon.

The usual monthly bogey competition takes place at Sudbury on Friday, the 28th inst.

Cinemas and Variety.

Representatives of the V.A.F. met representatives of the Middlesex County Council Licensing Authority in conference at the Westminster Guildhall and discussed the position of variety in connection with cinema theatres. As a result, it was decided to inform the proprietors of all picture theatres under the jurisdiction of the County Council that they will from now be permitted to engage at each of the theatres any up to four vaudeville acts per week. These acts are not to comprise more than eight persons. A further concession is that where there is not the necessary dressing-room accommodation at the theatre the artists can dress at home or at some suitable place adjacent to the building.

Employers' Registration Bill.

The Theatrical Employers' Registration Bill received Royal Assent on July 31, and it will come into force on January 1, 1926. The V.A.F. Executive Committee at its last meeting resolved that the best thanks of the members of the V.A.F in general, and the Executive Committee in particular, be tendered to Sir Walter De Frece, M.P., for his wholehearted support and strenuous efforts in piloting the Bill to the successful result of placing it in the Statute Book.

Sir Walter was also requested to convey to Mrs. Philipson, M.P., the V.A.F.'s grateful appreciation of her most valuable assistance. It was further resolved that the thanks of the V.A.F. be given to Lord Danesfort for his invaluable help in handling the Bill in the House of Lords, and to Mr. Monte Bayley for his untiring efforts and work in connection with the Bill.

Freddie Forbes.

After a very pleasant holiday in Paris, Freddie Forbes resumed with the "Melody Box" at Blackpool recently, playing to record business. Freddie tells us that his cricket team is still going strong. They come to Town the week of the 24th, and would like to hear from any team that would care to play them during that week. The show is at the Grand, Birmingham, this week.

Nor Kiddie.

Within the next few weeks Nor Kiddie must relinquish his part in "The Globe Trot," with which he has been playing since it was produced in March last year. Before commencing rehearsals for Norman Lee's production, Nor hopes to spend a couple of weeks in the Lake District with his recently acquired caravan, which is replete with every modern requirement.

Hinsle.

Returning to town recently at the Hackney Empire, Hinsle, the comedy illusionist, maintained much interest throughout his show which contains many novel features, and was heartily applauded by an enthusiastic audience. Last week Hinsle was playing at Chester, and this week is at Bexhill.

Hazel Elliott.

Concluding a long season in revue for Harry Day some weeks ago, Hazell Elliott and her Candies have been playing around the Stoll tour for the past few weeks with their popular entertainment. Playing their second week at the Hippo., Yarmouth, this clever band of instrumentalists go back to revue until pantomime time, when they will be seen at the Theatre Royal, Newcastle. The Elliott-Savonas having retired from the business, it is the desire of the younger members of the family to maintain the old traditions, and they will in future be known as the Elliott-Savona Juniors.

Rich and Galvin.

Opening in Walter Bentley's new production "Helter Skelter" at the Grand, Birmingham, last week, Rich and Galvin are introducing many novel dancing features, including a Football Dance, which promises to become one of the individual successes of their entertainment. They are at Finsbury Park this week.

Ken Douglas.

Ken Douglas, who joined "Our Cabaret" a short time ago, presented a new act into the show at the Camberwell Palace on Monday, which met with immediate success.

Victoria Carmen.

After a very enjoyable month's holiday motoring on the Continent and in the Channel Islands, Victoria Carmen has returned to town, and commenced her variety engagements. For panto. Miss Carmen goes to the Wimbledon Theatre for Mr. Salberg, this making her eighth season with this management.

George Jackley.

"Workshy," formerly known by the title of "Same to You," was reproduced at the Hippodrome, Southend, last week, and it promises to prove even more popular than before. George Jackley has a fine part, and has made an outstanding success. For panto. George again plays at the Lyceum, for his sixth season as principal comedian, which is a record for that theatre, and we hear that owing to the demand for his services he has had to refuse a world's tour. "Workshy" is at the Hippo., Poplar, this week, and Lewisham next week.

Stars at Wembley.

On Monday next, Messrs Carpenter and Co., of Clapham, the well-known caterers who are controlling the restaurant adjoining the New Zealand Pavilion, have arranged for the exclusive appearance of well-known vocalists to entertain their patrons. They have been fortunate in securing the services of Miss Doris Ashton for the opening week, and the announcements have resulted in a large number of reservations during the coming week. Mr. Teddie Stringer, the catering manager, is enthusiastic about this novel experiment, and is making preparations for a busy week.

On the Broads.

Billy Caryll sends a card from the Norfolk Broads saying that his party are having a very enjoyable holiday. The merry revellers include Hilda and Billy, Mr. and Mrs. Slingsby, Phyliss Pleydell and other friends. "Zip" continues its merry way at the T.R., Edinburgh, next week, following with two weeks at the Pavilion, Ayr, which is being keenly looked forward to.

Sybil Vane.

Making her re-appearance in this country after another highly successful season in the States, Sybil Vane, the Welsh prima donna, created a wonderful impression on her début at the London Coliseum recently. Equally popular with suburban audiences last week at the Chiswick Empire, Miss Vane is starring this week at the Palace, Leicester, under the same management.

G. S. Melvin.

Concluding with "Larks," at Willesden, on Saturday last, it was the intention of G. S. Melvin to spend the next four weeks on the Continent, but he was prevailed upon to open at the Holborn Empire this week. George resumes in production under Harry Norris next month; and for pantomime goes to the Palace, Manchester.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that eighteen death levies are now due on the 1925 book. Red stamps 32..

"Ding Dong Belles."

For the past few weeks Reg. Bolton's "Ding Dong Belles" has been playing to excellent business in the North, and more particularly at Southport, Ayr, and Edinburgh this week. At the first-named town the show—which includes those gifted entertainers, "We Three"—played to record business, with the result that a return date was arranged for the week of the 24th inst., after an interval of only three weeks. On the 31st the show opens in town at the Empress, Brixton.

Marie Dainton.

Marie Dainton makes a welcome reappearance in town at the Victoria Palace on Monday. This delightful impressionist will submit some new features, which will include an impression of Tex McLeod complete with the spinning rope!

Nicol and Martin.

Returning home for a few weeks, Nicol and Martin are due back on the Continent next month for their third season. They open on September 1 at Breslau, and stay in Germany for three months. After playing panto. here, they return to Hamburg in April next.

J.A.K. Productions.

Preparations are now in hand for the presentation of a new revue by J.A.K. Productions entitled "Some Show," which will be produced early in October. The cast includes Jen Latona and Lucan and McShane, and the production is being supervised by Madeline Titus, who has devised many novel situations. Arthur Lucan is responsible for the book.

D'Arcy's Babies' Band.

A welcome addition to variety is the "Babies' Band," produced by Bertram D'Arcy, at the Hippodrome, Ilford, this week. The numbers which stood out prominently were "Shanghai," "When My Sugar Walks Down the Street," and the "Savoy American Medley," all of which were vociferously applauded.

Robb Wilton.

At the Alhambra next week Robb Wilton pays a return visit and will submit his latest scena, "The Magistrate."

Lucille Benstead.

A very cordial welcome was given to Lucille Benstead at the Holborn Empire on Monday night, when she made her first appearance in town after her successful tour through the United States and Canada. Her repertoire included no fewer than six numbers, all delightfully rendered. Making a brief speech of thanks Miss Benstead said she was happy to be making her first appearance at this house, which she looked upon as her home. At the piano Arthur Lucas gave valuable assistance.

Dick Henderson.

On Monday next Dick Henderson is due to make his first appearance in town at Shepherds Bush, following his successful tour through the United States.

W. S. Percy.

At present playing the chief comedy rôle in "Katinka," which is touring the seaside resorts, W. S. Percy tells us that the tour concludes in time for him to entertain offers for pantomime this year. Billy was last seen in pantomime with Sir Oswald Stoll a couple of years ago, when he played Abanazar.

Congratulations.

This morning in Manchester, Billy Childs and Peggy May—both appearing at "Brevities" at Salford this week—are to be married at All Saints. Dick Tubb will be the best man, and immediately after the ceremony a reception is to be held at the Clarendon Hotel. The honeymoon has had to be postponed for a while, owing to their present engagement.

Tex McLeod.

At the London Hippodrome tonight Tex McLeod concludes a stay of six weeks, during which time he has been appearing at the surburban houses for Sir Oswald Stoll and also at the Café de Paris. Tex opens at Glasgow for Moss Empires, and next month returns to town for another season at the Café de Paris.

Violet Trevenyon.

Last week at the Palace, Blackpool, Violet Trevenyon paid a welcome return visit to this popular resort, and wishes to record her appreciation to the management and all concerned for a very happy week. This week she is appearing at the Mile End Empire.

Sybil Wise.

Mdlle. Delysia's understudy in "On With The Dance," at the London Pavilion, is Sybil Wise, a prize-winner in the "Daily Mirror" Beauty Competition a year or two ago. Although Miss Wise has not been called upon to play the part, she pays high tribute to the famous star for her kindly help during rehearsals.

Bunny Doyle.

At the Kilburn Empire this week Bunny Doyle joined the cast of "Our Cabaret."

Alec Regan.

Further news from Australia tells us that Alec Regan continues to prove a popular favourite with "The Midnight Frolics." Alec wishes to be remembered to all at home.

Maggie Dickinson.

At the Holborn Empire this week Maggie Dickinson, supported by Syd Culver and company, are being heartily received for their original offering. At the Alhambra next month Miss Dickinson is producing an entirely new show.

For the Colonies.

n the 28th ult., Katrina and Joan sailed for South Africa, after which they proceed to Australia. They will not be back here until the Spring. To accept these engagements it was necessary to obtain permission from Mr. John Hart to postpone their fifth panto. season under his management. The Flemings sailed by the same boat, together with Odette de Lage (Mrs. Chas. Fleming) to play in South Africa. At the moment it is not certain if they will continue the trip to Australia, owing to engagements on this side.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Miss Florence Dwyer for a collection of 18s., collected from Lahl's "What Ho" company; and "Fertrey" for a parcel of clothing.

Wedding bells rang loudly at Edinburgh Empire last week, and a pleasing ceremony took place after the rehearsal on Monday, when Mr. Robert Graham, violinist, was presented with a silver cruet stand from the manager and the orchestra. On Friday night after the second performance Manager Nelson, on behalf of the staff, made a double presentation; Mr. Wm. Angus, assistant electrician, receiving a dinner set and a clock, and Miss Nettie Burt, programme-usher, a case of stainless cutlery and a case of afternoon tea knives and spoons. The usual felicitious speeches were made, to which the happy recipients suitably responded.

LONDON VARIETY THEATRES.

THE COLISEUM.

Will the music-hall performers of the future stay quietly at home while elaborate cinematograph versions of themselves are circularised throughout the world? That is the possibility contained in Burkhardt's Plastic Films which have been shown this week as an item of the Coliseum programme. At first sight they remind the spectator of a film invention exhibited at the Scala Theatre about ten years ago when coloured figures were projected on to a stage, without the aid of darkness or a screen, and danced or sang to a synchronised gramophone. If the Burkhardt is an improvement on the older method, the advantage would lie in the fact that the figures now appear to be more plastic — more "in the round." The idea is demonstrated in the reproduction of dancers, athletes, and "flag-brandishers."

Three singers of enduring popularity occupy the three places of most importance in the bill. José Collins, with Thorpe Bates, has won, during this her second week, even more remarkable signs of the audiences' favour than last week. Ada Reeve makes a welcome reappearance with a repertoire full of freshness. From the humour of "Cockatoo-oo," she changes to the sweetness of "Maytime and You," then to the pertness of "Foolish Questions," the rollicking swagger of "The Good Old Days," the archness of "Do As Mother Tells You To," and the pretty sentiment of "Ain't you, Jim?" As for Clarice Mayne, she excels in touches of character. During her act she brings forcibly before our eyes a remarkable number of types from charwomen to undergraduates.

The most boisterous fun in the bill is that of Rich Hayes, who extracts more humour from juggling than any other performer. At one time he is whirling the balls in a circle eight feet in the air; the next moment he is bouncing them an inch above the stage; then he is making one switchback along his spine, or reaching through a bottomless cigar box to pick up a cigarette. Larry Kemble's acrobatic cycling is also full of laughter; Mooney and Holbein utter delightful nonsense in "Give Me the Book"; the Three Kotanyi Sisters give a masterful display at their three pianos; and Carr and Parr prove a very acceptable "deputy turn."

THE ALHAMBRA.

What more could one ask of an entertainment that contained both Harry Tate and Little Tich? Here are two comedians of the mellowest mirth who are eminently suited to set off each other. Life is Little Tich's quarry. He must relentlessly track his victims into any little shop or down any cabbage-reeking area to be able to present such devastating caricatures of their ways and habits. Harry Tate, on the other hand, is less interested in human nature than in institutions. "In His Office" is possibly his most characteristic jest. He sees all the cumbersome machinery that business men use in order to achieve some purpose of doubtful importance and he travesties the process as mercilessly as Little Tich exaggerates the unnatural joy and excessive zest of all the folk "down our street."

Even with two such favourites at the top, the Alhambra bill this week has maintained a general level of notable excellence. George Gregory and Mai Bacon again fool merrily on the subject of passionate love and stage aspirations. The demand for a band is supplied by Hilda Ward's Lady Syncopators who would, obviously, be capable of sustaining their welcome for a long time; and by Billy Riley who, as "monarch of the English Concertina," gives a brilliant rendering of such well-known melodies as "Sahara," "Three O'Clock in the Morning," and "Shanghai."

In "Come Over" Arthur Lucan and Kitty McShane ably represent Irish wit. Their skit is an apparently haphazard bout of jesting between an Irish mother and her lively colleen, but it has the quality of always taking the audience by surprise, especially when the girl suddenly becomes a Venetian gondolier, and the old woman a Spanish bullfighter. The Hengler Brothers are as successful as ever in holding the attention of the house. Grant and Faber exhibit "steps that count"; and Les Uniques cycle with skill and merriment.

SOUTH LONDON PALACE.

A first-class bill is provided on the occasion of the last week of the South London before it is closed for a few weeks for redecoration.

Miss Marie Kendall, that popular comedienne, was in great form on Monday night. Her three songs — "You Don't Know a Lady," "Did Your First Wife Do That?" and "Single Again," brought her an ovation which she acknowledged in a little speech. Duncan and Godfrey kept the house roaring with laughter with their clever characterisation of a Cockney sailor and his sweetheart who have a few words "Under the Lamp-post." The loud applause they received was well merited.

Wright, Conelly and Mac, that very tuneful trio, scored with "Show Me the Way To Go Home," in which the house joined. Their other numbers—"How Are You Going To Keep On Smiling?" and "Keep Her Away From the Cabaret" — also went with a swing, the audience showing their appreciation in no uncertain manner. As a policeman, Fred Keeton, in a very clever song, tells of his troubles during his first spell of night duty. Harry Champion, the quick-fire comedian, gave three numbers in his own inimitable style; and Jack Wynne, in an amusing sketch, "His Lucky Day," wins a football competition—but had forgotten to post the coupon. Doris, May, and Hilda gave a bright singing and dancing turn; and Bain had the audience highly amused with his many and varied contrivances.

HOLBORN EMPIRE.

The principal novelty in this week's programme at the Holborn Empire is the first presentation in England of a playlet, "The Heart of a Clown," which introduces a very talented actress, Miss Harriet Rempel. The story is of a clown who, despised and deserted by his wife, steals the offspring of her second marriage. Some years later he is ready for his long-projected revenge. She shall see her son again—but in the motley which she so much detests, for he has trained the boy in his own profession. But his former wife does not come; she is dead, and in her stead appears her mother, bereft of both daughter and grandson. From this it is but a short stage to a happy ending. The boy is handed over to his grandmother, and the "show moves on," bearing the clown away. The playlet has novelties in its setting, principally in its panoramic prologue and dénouement, whilst it affords excellent histrionic opportunities to Miss Harriet Rempel, first as a good-hearted trapeze artist, and then as the grief-stricken grandmother. It is a far cry between these two rôles, but Miss Rempel holds everybody's attention in both. The Clown has a strong manly delineator in Mr. Charles Barrett, some agile acrobatics are provided by Dokesie as a fellow-wearer of the motley, and light relief is provided by Master Donald Marriott, who gives clear utterance to the precocious remarks of the boy. The playlet was well received.

The remainder of the programme is one long succession of star artists. Two of them, Miss Lucille Benstead and Mr. G. S. Melvin, had to make speeches before they left the stage. Both had been away some time, Miss Benstead abroad, and Mr. Melvin in revue, and both came back even more finished artists than before. Mr. G. S. Melvin has brought three wonderful numbers with him—good, clean, original comedy in each. Other great favourites are Mr. Whit Cunliffe, bright and topical as ever with two good numbers, "Nobody's Satisfied" and "In Days of Old"; Mr. Ernie Mayne, now enlarging on the suitability of birthday gifts, and fairly bringing the house down with a topical and patriotic medley; and Miss Maggie Dickinson, who, assisted by Mr. Syd Culver, Mr. E. Hines, and the Exquisite Six, treats the audience to a positive carnival of terpsichorean work. Also on the programme are Bi-Bo-Bi with his well-known bell-playing act; Mr. Jack Lane, the popular Yorkshire rustic, at the piano; the Flying Flacoris in a most sensational high trapeze act; and Shogun and Ryder with their mystifying illusion, "Shooting Through a Woman."

Russian Gipsy Choir.

Rehearsals are in progress of a new show by the Russian Gipsy Choir for presentation shortly at the Queensborough Club, where they were such a success last season. This company had quite a romantic beginning. It was formed by M. Vladimir Z. Zaaloff (the bass of the party) in Copenhagen, to which place he escaped from a German internment camp after serving in the Russian Imperial Army. His father was a Russian general on the Caucasian front. In Copenhagen he met other escaped prisoners and refugees and a company of ten Caucasian and Balkan singers and dancers made their debut in a show called "Ouragan" (Hurricane), which they played in the Danish capital for six months. They made their first appearance in this country at the St. James's Theatre in 1923, during the run of "The Sign on the Door," and afterwards toured the halls. Their items are mostly of the camp-fire, gitara, song-and-dance type, reflecting the nomad life of the gypsies.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
LONDON'S MOST GORGEOUS REVUE,
"SKY HIGH"
A de Courville Production. In 26 Wonderful Scenes.
Full Star Cast includes—
GEORGE ROBEY, NELLIE WALLACE,
EVELYN DREWE, ROBERT CHISHOLM,
MARIE BLANCHE,
CLAUDE GARDNER, MARK STONE, KELLAND ESPINOSA,
ROSIE ELMORE, GORDON KEITH, JACK STANFORD.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing August 17th:

6-40 **KILBURN EMPIRE** 9-0
Walter Bentley's Revue,
"HELTER SKELTER"
Mirth—Music—Originality
Cast includes—
EVE KELLAND.
SANDY POWELL.
RICH & GALVIN.
12 ESPINOSA GIRLS.

6-15 **LEWISHAM HIP.** 8-40
A New Revue—
"WORK SHY"
Featuring—
GEORGE JACKLEY.
DAISY TAYLOR.
JACKSON'S ENGLISH DANCERS.
ALF THOMAS.

6-40 **CAMBERWELL PL.** 9-0
HARRY WELDON
J. W. RICKABY.
DAISY DORMER.
SYLVESTER & CO.
WHIT CUNLIFFE.
VARNEY & BUTT.
HENRY DE BRAY.
GEORGE LEE.
J. J. COLLINS.

6-40 **GRAND PALACE, CLAPHAM JUNCTION** 9-0
First Appearance in London of the New Production,
"MOTTOES"
An Original Revue, with a Motto to Every Scene.
Featuring—
SAM MAYO
and
MABEL MARKS.

6-40 **HAMMERSMITH PL.** 9-0
A Musical Extravaganza on Modern Lines.
"REVELATIONS"
Featuring—
FRED MARSH
and
HILDA KIRKBY.

6-30 **CROYDON EMPIRE** 8-40
First Time in Croydon.
Bairnsfather's Revue—
"ULLO"
Entire Show Written and Devised By BRUCE BAIRNSFATHER.
MARTIN ADESON as "Old Bill."

6-40 **ILFORD HIPPO.** 9-0
EMLYN THOMAS AND HIS FAMOUS LONDON BAND.
ERNIE MAYNE.
JACK LANE.
NELLIE WIGLEY.
CHRISTINE SILVER.
STYLO & SONNY.
and
CHARLES AUSTIN & CO.
in
"PARKER THE SAILOR."

6-40 **SHOREDITCH OLY.** 9-0
Harry Firth's Dainty Revue—
"OH! DOLLY"
A Merry, Musical Burlesque,
Featuring—
GEORGE BOLTON & PARTNER.
THREE OLIVERS.
10 DOLLY GIRLS.
ARTHUR POND.

6-40 **ISLINGTON EMPIRE** 9-0
Wheeler & Mason Present
"OUR CABARET"
Star Cast Includes—
BUNNY DOYLE.
KEN DOUGLAS.
WYN & IVY, etc., etc.

6-40 **WILLESDEN HIP.** 9-0
Thomas F. Convery's Comedy Revue,
"ON THE DOLE"
No. 1 Company,
Featuring—
ALBERT BURDON.

6-40 **POPLAR HIPPO.** 9-0
Arthur Bradford Presents—
London's Latest Musical Revue,
"STAR SHELLS"
Including—
BERT NORMAN.
EDNA PAYNE.
HIGH STEPPERS.

6-40 **ROTHERHITHE HIP.** 9-0
The South London Players
(Direction, Dorothy Mullord)
Present—
"STAND BY YOUR PALS"
ALGERNON HICKS as Jack Gray.
VALERIE CRESPIN as Shirley Sayers.

6-30 **COLLINS'S** 9-0
The North London Players)
(Direction, Dorothy Mullord)
Present—
An Up-to-date Comedy Play entitled
"CINDERS"
MICHAEL WOODS as Flight-Lieut. Antony Richardson.
WINIFRED FELIX PITT as Millie Tobias.

6-30 **HOLBORN EMPIRE** 9-0
CHARLES AUSTIN.
ELLA SHIELDS.
D'ARCY'S BABIES BAND.
GEO. MOZART.
MUNRO BROS.
BESSIE BROWNING.
WHIT CUNLIFFE.
IMPERIAL TRIO.
and
HARRY CHAMPION.

NEXT WEEK'S CALLS.

MONDAY, AUGUST 17, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR SEPTEMBER 7 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

BARNSTAPLE THEATRE ROYAL (rehearsal, 1).—"Lucky 13," Aug. 20, 21, 22.

ILFRACOMBE ALEXANDRA HALL (rehearsal, 1).—"Lucky 13," Aug. 17, 18, 19; "The Mollusc," Aug. 20, 21, 22.

JERSEY OPERA HOUSE (rehearsal, 1).—"The Mountebanks" (local company).

SALISBURY PALACE (rehearsal, 1).—"Served Hot."

TOTTENHAM PALACE (rehearsal, 12.15).—Karr and Kooney. Astor and Astoria.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"The Whirlwind."

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Westbourne Productions present "Puzzles of 1925."

HAMILTON HIPPODROME (rehearsal, 1).—Collinson's Plays, Ltd., present "Why D'ye Work?"

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Jack Hayworth.

IPSWICH HIPPODROME (rehearsal, 11.30).—T. Elder Hearn presents "Top Hole."

IPSWICH LYCEUM THEATRE.—Company as booked.

PAISLEY RINK PALACE.—"The Ten Commandments."

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Leonard Morris presents "Tons of Fun" Revue.

MANCHESTER JUNCTION THEATRE.—Foster and Ninon, Pictures, George Godfrey.

MANCHESTER METROPOLE THEATRE.—Thos. F. Convery presents "Formby Seeing Life" Revue.

MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "Trilby," "Tommy Atkins."

MANCHESTER KING'S THEATRE—The Broadhead Players present "Liberty Hall."

MANCHESTER QUEEN'S PARK HIPPODROME.—The Anglo-Scottish Productions present "Are You Working?" Revue.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "Leah Kleschina."

PRESTON ROYAL HIPPODROME.—Stewart and Ray, Chris. Van Bern and Ira Voyce, Fred Maitland, Jack Byrne, V. M. Gaston, Tom Edwards, 4 Jukes, Les Seans Trio.

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME.—Mdlle. Margo, Kioto and Rene, Hichen and Rose, Shanghai Trio, Mareski, Pringle and Alma, Athelda, Terry Wilson.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Joe Morrison presents "Jazzland" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Joe Hastings, Pictures, and company as booked.

LIVERPOOL PAVILION THEATRE.—Leah Victoria, Lena Brown, Loch and Lomond, Scott and Weston, Severis Schaffer, Josephine Reeve, J. W. Hall, Gladys and Frank Alber.

MORECAMBE WINTER GARDENS.—J. W. Taylor presents "Encore" (Wild Oats) Revue. Percy Honri, Chas. Thomas Trio, Pictures.

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Pledges."

WILLESDEN EMPIRE KINEMA (rehearsal, 1).—Lloyd and Montrose.

SHREWSBURY EMPIRE (rehearsal, 1).—The Ruby Sisters.

EAST HAM EMPIRE KINEMA (rehearsal, 1).—Elinor Power and Sunshine, and Berkeley and Turner.

ENFIELD RIALTO (rehearsal, 1).—"Toytown," with Hilda Denton and the Dancing Girls.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—O'Gorman Productions present "Round the Town."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Ballard Brown and Percy Halmshaw present "London Nights."

WEST BROMWICH THEATRE ROYAL.—The Royal Players.

LONDON THEATRES OF VARIETIES, LTD.

(See p. 10.)

LONDON SYNDICATE HALLS.

(See p. 15.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)

WARRINGTON.—E. W. Palfreyman's "Drawing the Dole."

BURNLEY.—Marie Ambrose, The Auklands, Kirkby and Harrington, Lewis Davenport, 10 Loonies, Harry Shiels and Co., Company as booked.

SOUTHAMPTON.—Hanaway Bros.' "Posh."

CARLISLE.—Kemp and Freeman's "Chuckles."

BRADFORD.—Fred Le Cren's "Models and Muddles."

HUDDERSFIELD.—T. Elder Hearn's "Cheerio of 1925."

HALIFAX.—Charlie Rich's "Three Bags Full."

BLACKBURN.—George Sax's "Khaki."

LEICESTER.—Company as booked.

MOSS' EMPIRES.

FINSBURY PARK EMPIRE (rehearsal, 1).—The Vestas, Hart and O'Brian, Val and Ernie Stanton, St. Juste and Higgins, Daisy Wood, Derso Retter, The Nagyfys.

NEW CROSS EMPIRE (rehearsal, 1).—Gertie Gitana and Co. in "Nelly Dean."

STRATFORD EMPIRE (rehearsal 1).—Stella and Partner, Fran-Klint, Russell Carr, Frank Benson, Hetty King, Nixon Grey.

VICTORIA PALACE (rehearsal, 11.30).—Scott and Whaley, Fred Duprez, Marie Dainton, Duncan and Godfrey, Malcolm Neil, Norman Long, Kenna Brothers, Sisters Crossley.

CARDIFF EMPIRE (rehearsal, 1).—Montague Productions present "Rat-a-Tat."

SWANSEA EMPIRE (rehearsal, 2).—The Great Carmo, in "Magical Moments."

NEWPORT EMPIRE (rehearsal, 1).—Julius Darewski presents "Twinkles." Cast includes M'Lita Dolores and Harold Wellesley.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Headlights." Cast includes Kitty Colyer and Jimmie Leslie.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Her Temporary Husband."

GLASGOW ALHAMBRA (rehearsal, 11).—Winifred Arthur with her Band, Tex McLeod, Gillie Potter, Gilbert and French, Hope Charteris and Eve Dickson, Kimberly and Page in "The Jazz Mistress."

GLASGOW EMPIRE (rehearsal, 11).—The O'Gorman and Kirkby Productions present "Apple Sauce." Cast includes Kirkby and Hudson.

BIRMINGHAM EMPIRE (rehearsal, 12.30, low pitch).—The Calno Trio, Will Lacey, 8 Moss Girls, The Two Rascals, Tucker, Fred Curran, Stanley and Birnes.

BIRMINGHAM GRAND (rehearsal, 1).—Foster Productions present "Best of the Batch." Cast includes Rex London, Connie Browning, and Cornalla and Eddie.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

LIVERPOOL EMPIRE (rehearsal, 1).—Andre Charlot presents "Bubbly." Cast includes Teddie Gerard and Edmund Gwenn.

LEEDS EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

HULL PALACE (rehearsal, 1).—S. G. Productions present "Brevities." Cast includes Dick Tubb and Marjorie Fulton.

SHEFFIELD EMPIRE (rehearsal, 1).—"Nightlights." Cast includes Hedges Brothers and Jacobson, Fred Malcolm, and Joe Young.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Francis Laidler presents "The Punch and Judy Show." Cast includes Dorothy Viggers and Tubby Stevens.

EDINBURGH EMPIRE (rehearsal, 12).—Ernie Lotinga presents "The Loom." Cast includes Arthur White.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEWCASTLE EMPIRE (rehearsal, 1).—Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmy Austin, and George Doonan.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Herbert Clayton and Jack Waller present "No, No, Nanette."

SUNDERLAND EMPIRE (rehearsal, 1).—"A Week's Pleasure."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Hilda Glyder, Wal Langtry, G. H. Elliott, Emilie Hayes, David Poole, Madge Kennedy, Carr and Croston.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Times," including Frank E. Franks.

GATESHEAD EMPIRE (rehearsal, 1).—"Wake Up," including Jack Gallagher.

PRESTON EMPIRE (rehearsal, 11).—Hamilton Deane Repertoire Co.

SALFORD PALACE THEATRE (rehearsal, 11).—"Ten to One On."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Firth Shephard presents "Shephard's Pie." Cast includes Hal Bert and Jenny Hartley.

MANCHESTER PALACE THEATRE (rehearsal, 11).—Arthur Gibbons and Dennis Eadie present "The Pelican."

STOLL TOUR.

(See p. 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Khaki."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Designs."

BRIGHTON HIPPODROME (rehearsal, 12).—"Notions."

PORTSMOUTH HIPPODROME (rehearsal, 12).—Company as booked.

BIRMINGHAM HIPPODROME (rehearsal, 12).—"Attaboy."

SOUTHEND HIPPODROME (rehearsal, 12).—"The Melody Box."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Mustard Pot."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Splinters."

LEEDS HIPPODROME (rehearsal, 12).—"Paris Nights."

SHEFFIELD HIPPODROME (rehearsal, 12).—"A Week-End."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Officers' Mess."

NORTHERN THEATRES COMPANY, LIMITED.

HALIFAX THEATRE ROYAL.—"London Calling."

BLACKBURN THEATRE ROYAL.—"White Cargo."

BURY THEATRE ROYAL.—"Gossips and Grumbles."

ROCHDALE THEATRE ROYAL.—Denville Stock Co.

HUDDERSFIELD HIPPODROME.—Scotch Kelly in "Pay Day."

DEWSBURY THEATRE ROYAL.—Denville Stock Co.

HALIFAX GRAND.—Pictures.

ROCHDALE PALACE.—Pictures.

HUDDERSFIELD PICTURE HOUSE.—Pictures.

MISCELLANEOUS.

WALHAM GREEN GRANVILLE (rehearsal, 12).—"Snacks" Revue.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Zip" Revue.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Street Singer."

AYR PAVILION THEATRE (rehearsal, 1).—"April Showers."

GLASGOW PAVILION.—King and Benson in "Sign On" Revue.

READING PALACE THEATRE.—"Whizz."

PENGE EMPIRE (rehearsal, 12).—T. Elder Hearn presents Jean Bedini's "Scandals of 1925."

MORECAMBE TOWER (rehearsal, 10.30).—Teddy Morris Productions present "There You Are, Then."

ASTON HIPPODROME (rehearsal, 12).—"Good Old Sergeant."

COVENTRY HIPPODROME (rehearsal, 1).—"Globe Trot."

BATH PALACE.—"Red Hot" Revue.

GT. YARMOUTH HIPPODROME.—"Foam and Frolics" Water Revue, Act Superb, Flying Potters, The Uniques, Jenkins Family, Stevens, Babs Zola, Chic Chic Chic.

KING'S LYNN THEATRE ROYAL.—Van de Pecar and Stanley Leigh, Frank Powell, Edward's Four Maids of Harlech, Bobbie and Beattie, Laurance Glen, Saltley and his Nibs, and Ashley Sisters.

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. the Columbia Productions present "Me and My Girl."

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Jazon and Montgomery present "On the Panel."

ALDERSHOT THEATRE ROYAL (rehearsal, 12).—Mr. Frank H. Fortescue's Repertoire.

ST. ALBANS GRAND PALACE (rehearsal, 12).—"Niobe" and the Willenors.

NORTHAMPTON NEW (rehearsal, 12).—"The Arcadians" (Robert Courtneidge's).

SHOREDITCH LONDON.—Renee and Godfrey, Clarke and Roberts, Permanes Bears, Grace Cunard, Grant and Faber, Taceto, Carr Lynn, Zaleski and Lady, "Who is She?"

EXETER HIPPODROME.—"Love and Kisses."

KEIGHLEY HIPPODROME (rehearsal, 12).—Samson and company as booked.

"THE JEW OF MESTRI."

This elaborate film, shown by Messrs. Stoll at the Palace, is a magnificent picturisation of the "pound of flesh" story which is stated to have been written by John of Florence in the fourteenth century, and from which it is more than likely that William Shakespeare based the immortal "Merchant of Venice." The film is deeply interesting, and is of superb scenic grandeur, being indeed largely a panorama of present-day Venice with mediæval trappings. One splendid scene succeeds another until the culminating episode of the Carnival, which is a triumph of animation and splendidly drilled crowdwork. The interior scenes are also of rare beauty.

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BANDS, ENTERTAINERS, VOCALISTS, INSTRUMENTALISTS,
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Regent 6000. Stalls, Wesdo, London.
159, NEW BOND STREET, W.1.

SONGS AND SINGERS.

B. Feldman and Co.

Jack Hylton's Band is undoubtedly the chief attraction at the Palace, Douglas, Isle of Man, this week, and packed houses are the rule. Feldman's numbers constitute a large part of Jack's repertoire, which includes "After the Storm," "Jealous," "Shadowland," "Everybody Loves My Baby," and the mystery hit, "Seminola." It was the firm's intention to keep the latter number back for a few months, but its success has been so sensational that the secret has leaked out. It must be noted, however, that Mr. Francis Laidler has the prior right of the song for the Moss tour. Only a very limited number of permits will be granted before pantomime.

The Holborn Empire audience last week gave a great welcome to The Ralia Boys, a talented trio recently arrived from the Antipodes. They have been snapped up by the various syndicates, and have practically a full date-book for twelve months. Their outstanding success was that quaintly comic coon ditty, "I Ain't Got Nothing Now."

John Birmingham's renowned band was a huge success at the Palace, Blackpool, last week, many encores having to be given. Their chief successes were "After the Storm," "Jealous," "Where's My Sweetie Hiding?" and the latest Feldman acquisition, "Has Anyone Seen My Pom?"

Another jazz combination coming quickly into prominence is Teddy Morris's Buffalo Band. Last week, at the Bedford, they were a riot, their feature hits being "After the Storm," "I'm Going South" (vocalised most effectively by Ben Leven), and "Seminola."

How shall one begin to tell of the wonderful success of Feldman numbers at holiday resorts, when one has literally hundreds of congratulatory letters to select from? Margate and Scarborough, Skegness and Brighton, Clacton and Bournemouth, Dunoon and Bangor,—one and all pay tribute to the winners supplied by the "house of hits."

Harry Korriss's most successful party at the Happy Valley, Llandudno, are putting over a score or more: "After the Storm," gloriously sung by Bert. Symes, and "Won't Go," humorously warbled by clever Elsie Steadman, are just a couple of samples.

Frank Gee's Troubadours, at Yarmouth, are evidently all staunch Feldmanists, and their winners include "After the Storm," "Jealous," "Moon of Waikiki," "Let it Rain," "Mississippi Moonlight," "Smilin' Through," "Land of Tummijolibad," "Everybody Loves My Baby," "It's All Through You," "Sally in a Cabaret," "Bingo Farm," "West of the Great Divide," "One Million Times a Day," and "Won't Go."

Douglas Cranston, of the Epics Concert Party, at Withernsea, reports very big success with "June Brought the Roses," "Mississippi Moonlight," "Ophelia," "Let Me be the First," "Yum Tum Tum," "Moon of Waikiki," "Won't Go," "Tummijolibad," "Bingo Farm," and "Dream Maker of Japan."

Mrs. Leo Bliss's parties at Carnoustie, St. Andrews, and Whitley Bay are all Feldmanising with gratifying success. Amongst a long list of winners are included "Sally in a Cabaret," "Moon of Waikiki," "In a Little Rendezvous," "Dream Maker of Japan," "Tell-tale Eyes," "Ophelia," "Let Me be the First to Kiss You Good-Morning," and "Won't Go."

At the Villa Marina, Douglas, Percy Kahn's Municipal Orchestra and his London Syncopated Five are scoring with "After the Storm," "Jealous," "In a Little Rendezvous," "Ophelia," "Let Me be the First to Kiss You Good-Morning," "Shadowland," "Won't Go," "Everybody Loves My Baby," and "Seminola." At Douglas Head, Feldman's "Carnival" is acknowledged to be the best C.P. show ever seen on the Island. Weston Drury has put in some wonderful work as producer, and the talented company, consisting of Syd. Walker, Teddy Brogden, Victor King, Darroll Richards, Dorothy Vardon, the Jenny Robins' Dancers, Doris Lee and Will Summers, have all caught on.

From far-off Leven, in Fifeshire, Jack Dodds writes to tell of the Feldman winners being put over by Jack Ashwood's Merrymakers. Mr. Dodds has effectively produced many of the numbers, including "June Brought the Roses," "Seminola," "Bingo Farm," and "The Old Tin Lizzie." "Ophelia," "Let Me be the First," and "Jealous" are big solo hits.

Doris and Billy Harley, who are "some" success with Jack Gallagher's "Wake Up" revue, are still featuring "Let It Rain," "My California," and "Moon of Waikiki," with big success. The talented duo are adding two new numbers, "Sunny Italy" and "My Sugar," in order to make their offering a complete Feldman repertoire.

At the Hydro, Port Erin, Isle of Man, the Havana Syncopaters, under the direction of Tom Barraclough, are in great demand. They make a special feature of Feldman winners, including, of course, "After the Storm," "Shadowland," "In a Little Rendezvous," "I Know That Someone Loves Me," "Let It Rain," and "Everybody Loves My Baby."

Lawrence Wright Music Co.

On our visit to Jack Hulbert's wonderful new edition of "By the Way," at the Apollo Theatre, Shaftesbury-avenue, we were delighted with the way that ever-delightful and fascinating artist, Miss Cicely Courtenidge, interpreted our new comedy number, "High St., Africa," an enthusiastic audience giving her hearty applause.

Our old friend, Albert Whelan, is making a big hit this week at the Grand, Clapham, with another winner from the Wright basket—namely, "What About You?" Mr. Whelan has the whole audience whistling and singing the chorus of this great little number, and retires to enormous applause.

Miss Violet Trevenyon is making a great success this week at the Palace, Blackpool, with "The King Isn't King Any More," and "Nobody Knows What a Red-haired Mama Can Do." This delightful artist has a way of her own when putting a number over, and delights every audience wherever she goes.

Miss Nellie James tells us she is broadcasting several Wright songs, including "The End of the Road," "Listen-in, Virginia," and "I Want to See My Tennessee."

The Misses Jeane Paule and Leone Lascelles are making a tour of the country broadcasting three of the Wright songs—i.e., "I'll Take Her Back," "Susquehanna Home," and "Red-haired Mama," with which they are making a big success.

Harry Firth is making a big production of Horatio Nicholls' latest number, "Bouquet," in his revue, "Oh, Dolly," at the Empire, Croydon, this week. Other numbers receiving good attention from the different artists in the same show are: "Best-looking Girls," "Girl Shy," "Listen-in, Virginia," and last—but by no means least—our wonderful new chorus song, "Sally's Come Back."

Alfred Jepson, with Harry Slingsby's revue, "Whizz," at Chelsea Palace this week, is doing enormous with "Why Did You Creep Into My Heart?" and "The End of the Road." "Toy Drum Major" is also a big hit in the show.

A letter from Eddie Reed, of "Trip to Paris" company, tells of the enormous success he is making with "Sally's Come Back" and "What a Life!"

George Lawrence is still making a big hit in his "Jog Trot" company with some of the best numbers from the Wright house—namely, "Sally's Come Back," "Why Did You Creep Into My Heart?" "High St., Africa," and "I'll Take Her Back."

George D'Albert made a terrific success last week at the Stratford Empire, with that wonderful number, "Sally's Come Back." Mr. D'Albert was one of the original singers of "I Wonder What's Become of Sally?" and finds the new number equally as successful.

A letter from L. A. Millais, proprietor of Uncle Lynn's Apollo Minstrels, at Happy Valley, Weymouth, reports the terrific success of several Wright songs, Miss Irene Le Roy making a special feature of "Toy Drum Major" and "I'll Take Her Back." Dick Enser is very successful with "Tennessee" and "San Francisco," while Jack Hylton, the comedian, puts his audience in very cheerful mood with "A N'egg, Some N'ham, and a N'onion." The Apollo Quartette finish up this wonderful production with Horatio Nicholls' "Shanghai."

Francis & Day.

The reappearance of Lucille Benstead at the Holborn Empire on Monday last, after her successful tour across the "herring pond," was a source of much gratification to her numerous admirers—gratification enhanced by her beautiful rendition of a new repertory of Francis & Day songs that includes the popular waltz song, "Oh, How I Miss You To-night!" "Yearning," and "Honest and Truly."

Clarkson Rose's Twinkle C.P. Co. are entertaining still a host of satisfied patrons daily at the Shorefields Gardens Pavilion at Westcliff-on-Sea with diversified programmes in which Francis & Day songs are largely in evidence, great success attending such numbers as "All Alone," "Follow the Swallow," "The Sun Will Soon Be Shining," "Could Lloyd George Do It?" "My Best Girl," and a special production of "Mamma's Gone Dancing," in which Clarkson Rose himself is a principal feature.

In the new revue "Rat-a-Tat," produced at Swansea on Monday last, Mona Magnet and John Harcourt were heard to advantage in "Yearning," as was Leslie Sarony in both "You Ought to See the Old Folks Now" and "Yes, Sir, That's My Baby!"

Jack Edge and the company associated with him are going great guns just now with the songs of the house at the Grand Pavilion, Bridlington, notably with "On Monday She Goes to Be Shingled," "Let It Rain! Let It Pour (I'll Be in Virginia in the Morning)," and "Me and the Boy Friend." Needless to say, Jack Edge is a tower of strength with his feature numbers, which include "Could Lloyd George Do It?" "The Old Days and the New Days," "You Wouldn't Know the Old Folks Now," and "Mamma's Gone Dancing."

At the Victoria Palace last week that delightful artist Dorothy Lenc made a big hit with "A New Kind of Man," a number suiting her arch style to perfection. At the same house Lloyd and Montrose (Bob and June) repeated the success achieved by them of late at the Pavilion, Ramsgate, where "My Dream Home" was acclaimed as both vocalists and song deserved.

De-Jays and Denise, vocalists and instrumentalists, are at the Empire, York, making a decided hit with "Don't Bring Lulu" and "On Mother Kelly's Doorstep."

From Bobby Telford, the producer of the talented company appearing at the Promenade Pavilion, Portobello, comes news of the great success of Nan Neil with "A New Kind of Man," "Follow the Swallow," "Hum a Little Tune," and "I'm Just Wild Over Dancing"; of Em. Vernon with "All Alone," "Driftwood," and "It Had to Be You"; and of "Spain," "Haunting Melody," and "Cabaret" as concerted numbers.

Victor Keith, of Catlin's Royal Pierrots, writes enthusiastically from Llandudno of the success of "My Girl's Mother," "Fell Out," and "Mamma's Gone Dancing," which last he opines will prove the biggest winner of the season.

Worton David, Ltd.

Mr. Worton David, the principal of the Worton David firm, informs us that "Are You? Yes, I Yam" looks like being the biggest song the firm has yet handled. Mr. Jimmy Loft, of Fred Clements' Skegness Entertainers, and Mr. Jack Morris, of Mr. Fred Clements' Mablethorpe Entertainers, are finding this number a real winner. Mr. Dave Lee is also making a big success with the number at Herne Bay, where also Mr. Jack Britton is eminently successful with "The Songbird of Poverty Row." "The Songbird of Poverty Row" is also an outstanding feature of Mr. Harry Firth's merry and bright revue, "Oh! Dolly," in which show "Mary O'Brien" (The Irish Hawaiian) and "Oh! Auntie" are also winners which fact was duly appreciated last week by the patrons of the Hammersmith Palace. Mr. Firth is contemplating introducing other Worton David numbers into the show, as, using his own words, "he requires songs with a punch."

The Mount Ararat Band is doing very big at Margate with "I Can't Help Loving That Girl," "Mary O'Brien" (The Irish Hawaiian), "The Old Top Hat That Father Wore," "Sleepy Zuyder Zee," and "Those Who Dance." A letter from Mr. J. Puttman, the manager, informs us that "they are all winners—we play them every day, and they are always encored."

At the Happy Valley, Llandudno, Mr Bert Symes is doing big with "The Songbird of Poverty Row," as is also Mr. Harry Vardon with "Are You? Yes, I Yam," and Mr. Harry Korris with "I Like a Doughnut" (With Jam in the Middle).

Birchmore and Linden's Original Gay Cadets at Bournemouth are featuring a Nap band of Worton David successes, "I Can't Help Loving That Girl," "Up the Little Winding Hill" (To Maryville), and "Why Did You Call Me Wonderful One?" being featured by Mr. Billy Best, and "The Old Top Hat That Father Wore" and "Are You? Yes, I Yam" by Mr. Willie Cave. Owing to the success of these numbers, other numbers are being added. In Tom Birchmore's other Bournemouth show, "Are You? Yes, I Yam" and "How's Your Poor Old Feet?" are very big successes. Mr. Roy Barbour, in Mr. Fred Walmsley's Blackpool "Tonics," is making a bit hit with "I Can't Help Loving That Girl" and "Mary O'Brien" (The Irish Hawaiian).

Keith Prowse.

Layton and Johnstone have now featured "Alabamy Bound" for over three months, and it is still their biggest number.

The hit of the "Punch Bowl" revue at His Majesty's Theatre is undoubtedly "Did Tosti Raise His Bowler Hat?" as sung by those great artists Norah Blaney and Gwen Farrar.

Baritones from all over the country continue to report on the enormous success and popularity of the great sea song, "Bells of the Sea." Harry Tollfree writes from the Elysian Theatre, Eastbourne: "'Bells of the Sea' is an absolute furore here; have sung the number *three* times at every performance."

Fred Clements' Entertainers at Skegness are doing enormous with "Alabamy Bound" and "Did Tosti Raise His Bowler Hat?"

Victor Keith, light comedian with Arthur Sutcliffe's Entertainers, Llandudno, says "'Did Tosti Raise His Bowler Hat?' is proving an absolute winner for me."

At the Ilford Hippodrome this week the "Babies' Band"—a combination of real talented youngsters—are carrying all before them, one of their best items being "Alabamy Bound." This same number is the success of Hilda Ward's Ladies' Band at the Alhambra.

Joe Middleton, light comedian, and Florence M. Crowder, versatile contralto, write from Sheffield: "We feel we must tell you how wonderfully well we are doing with your numbers. As duets, 'Just Like a Beautiful Story' and 'Pal of My Dreams' never fail to gain us encores. Miss Crowder scores with 'Give Me My Dreams'; while 'She Is Such a Nice Girl' and 'In the Evening' are two of the best numbers I have ever had."

In Francis Laidler's "Roundabout," Phyllis Ferguson has introduced "Dear One," a new waltz ballad by Emmett Adams, with marked success. In the same production "That's My Girl" is going great, as sung by the two McNaughtons.

"'Alabamy Bound' is the biggest number in our act," write the Musical Monarchs from Leeds.

Fred Luker, manager and producer of "Zenith" Concert Party, informs us that "Alabamy Bound," "In the Evening," "Half a Moon," "Rock a bye My Baby," and "Down on the Farm" are all going great guns at Dunbar, where they are doing record business this season.

Harry Emerson's rendering of "Bells of the Sea" has brought this artist many deserved congratulations. "Drummer Boy" and "Sanctuary" are two other numbers that he is charming his audiences with at the Pier Pavilion, Redcar.

The two biggest hits in "Models and Muddles" revue are "Just for a While" and "Alabamy Bound," reports Harold Hall, the musical director.

In Julian Wylie's production, "Fly Away Peter," at the Empire, Glasgow, "Alabamy Bound," as featured by the Hippodrome Eight, is a veritable riot. At the Empire, Swansea, the same number is going every bit as big as featured by the "Double Six" in Montague's revue "Rat-a-tat."

If you are on the lookout for new numbers, call at 42, Poland-street, Oxford-street, or send 1s. 6d. with professional card for selection.

LESLIE NORMAN AND HIS BAND

August 17, LONDON COLISEUM

Peter Bernard, Ltd.

CHANGE OF ADDRESS.—We beg to inform readers of "The Era" that we have moved into more commodious premises at 83, New Oxford-street, London, W.C.1 (opposite Messrs. Henry Glave). Please note our telephone number has been changed to: Museum 5086. We have at your disposal four rehearsal rooms, with brand-new pianos, from 1s. 6d. per hour. There will also be a pianist in attendance.

Mr. J. K. Wylie, proprietor of the Zig-Zags Concert Party, writes to us from Belfast, that his Ohio Minstrels are making an enormous hit with "Kentucky, Dixie Way"; it is specially requested at every performance.

Paul Vernon and June Ray, at the New Theatre, Tonbridge, this week, are making a big success with "Ask My Mama." The Two Frisco Dots, in Miss Jenny Robbins' Palace Belles, at Liverpool, are winning big applause with "Dixie Dancing School. One of the biggest hits in the new Foster production, "The Best of the Batch," at Penge Empire, this week, is "I Don't Care What I Do."

Artists are invited to send 1s. 6d. for our latest professional parcel; 2s., to include "Falling Water," our special piano solo. Please state style.

Lareine and Co., Ltd.

The firm's new ballad, entitled "Poppy," is becoming extremely popular.

Dorothy Langley introduced this number in Joe Peterman's revue, "The Mustard Pot," a few weeks ago, and ever since the first night of the production "Poppy" (and Miss Langley) have been encored to the echo.

Other "Lareine" numbers featured with great success in "The Mustard Pot" are "Chinee," "Gee, Gee, Put Your Tongue Out!" "Sing Me a Lullaby," and "Girl of the Golden West."

Walter Williams' revue, "P's and Q's," is still enjoying immense popularity. All the numbers in the revue are published by the firm, the outstanding hits being "Tell All the World" and "I Travel the Road."

Practically every band in the country is now making big features of "Tell All the World" and "Gee Gee, Put Your Tongue Out." Both numbers are particularly popular "up North." In Glasgow, Louis Freeman's bands continue to make great success with "Lareine" items.

Everywhere at the seaside the firm's numbers are very popular indeed. At Blackpool, Margate, Douglas, etc., one hears "Tell All the World" and "Gee Gee, Put Your Tongue Out," whistled or sung continuously, and all bands, such as Harry Wood's, Arthur Davies', Willie Hurst's, etc., make special features of both numbers.

Amongst the firm's new issues is a "Mackey and Lowry" comedy fox-trot, "Oh, She Does Look Nice!" It is a first-class number and should be a big hit for panto.

Artists are warmly invited to call and try over the firm's new numbers at 11, Newman-street, Oxford-street, W.

Duff Stewart and Co., Ltd.

This old-established house have found their present premises in Noel-street too small, and are moving to 72, Wells-street. Incidentally they will be associated in business in future with two other publishing houses: Evans (Wells Castle), Ltd., and Bowerman and Co., Ltd. Mr. Laurence Marsh (of the Duff Stewart house) will be in charge of the new enterprise. A publication from this house of unusual interest is "Tondeleyo"—a new fox-trot by Manlio di Veroli, associated with the production of the famous play, "White Cargo," and which will be specially featured in the production, both with town and touring companies.

(*Continued on page 15.*)

Mr. Joseph-Ellis.

After a very enjoyable haliday at Scarborough. Mr. J. Joseph-Ellis, manager of the Camberwell Palace, resumed his duties last week.

"The best-dressed show in town."

WHEN you hear that description you can be sure that the manager uses our services. After half-a-century of theatrical cleaning, and by reason of our thorough understanding of the profession's requirements in wardrobe work, artiste's work, and furnishings, we enjoy the confidence of nearly every producer, manager, and wardrobe mistress in London and the Provinces. Are you acquainted with our unique "between performance" cleaning system?

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ADAM AND EVE.—Aug. 10, Royal, Halifax.
A LA RUSSE.—Aug. 17, T.R., Nottingham; 24, Grand, Derby.
ALL-OF-A-SUDDEN PEGGY.—Aug. 17, Bridgwater (3); Ilfracombe (3); 24, Porthcawl (3); Llandrindod Wells (3).
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—Aug. 17, Alex., Widnes.
ARCADIANS, THE.—Aug. 17, New, Northampton.
BACHELOR HUSBANDS.—Aug. 10, H.M., Aberdeen.
BALKAN PRINCESS. — Aug. 17, Chesterfield (3), Matlock (3).
BAMBOULA.—Aug. 17, Rhyl (3); Colwyn Bay (3).
BAYNTON, HENRY.—Aug. 10, Palace, Watford.
BELLE OF NEW YORK.—Aug. 17, Grand, Blackpool; 24, Regent, Chelmsford.
BIDDY.—Aug. 17, T.R., Newcastle; 24, T.R., Leeds.
BOURCHIER, ARTHUR.—Aug. 17, Hippo., Margate (3); P.G., Folkestone (3); 24, Royal, Bournemouth.
BRIDE, THE.—Aug. 17, T.R., Hanley.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROWN SUGAR.—Aug. 10, Royal, Blackburn.
BUCKLEY, FRANK, REP.—Aug. 17 and 24, Palace, Tibshelf.
BUNTY PULLS THE STRINGS.—Aug. 17, Artillery, Woolwich.
CABARET GIRL.—Aug. 17, Brighton; 24, Weston (3); Hereford (3).
CAMPBELL, MRS. PATRICK.—Aug. 17, West Pier, Brighton; 24, South Parade Pier, Southsea.
CHALLENOR, BROMLEY.—Aug. 10, King's, Glasgow.
CHARLEY'S AUNT.—Aug. 17, Grand, Leeds; 24, Hippo., Darlington.
CINDERS.—Aug. 17, Collins's.
COBRA.—Aug. 17, Folkestone (3); Margate (3); 24, Hastings (3); Eastbourne (3).
CREAKING CHAIR.—Aug. 17, Newquay (3); Bridgwater (3).
CROOKED FRIDAY.—Aug. 10, Pier, Eastbourne.
DEAR LITTLE BILLIE.—Aug. 10, Prince's, Manchester.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—Aug. 17, Star Cinema, Midleton; 24, Mall House, Youghal.
D'OYLY CARTE (NEW) CO.—Aug. 17, T.R., Bournemouth; 24, T.R., Plymouth.
D'OYLY CARTE (REP.) CO.—Aug. 17, King's, Hammersmith; 24, Theatre, Wimbledon.
DUNSTAN, EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—Aug. 17, T.R., Leeds; 24, Burnley.
EASY MONEY.—Aug. 17, Lyceum, Edinburgh.
ELIZA COMES TO STAY.—Aug. 17, Arcadia, Doncaster; 24, P.O.W., Grimsby.
ELIZA COMES TO STAY.—Aug. 17, Grand, Fulham; 24, Brixton Theatre.
FAKE, THE.—Aug. 10, King's Hall, Ilkley.
FARMER'S WIFE (A. and S.).—Aug. 17, South Parade Pier, Southsea; 24, Bognor (3); Worthing (3).
FARMER'S WIFE (Birmingham Rep. Co., No. 1).—Aug. 17 and 24, Court, London.
FATA MORGANA (WEATHERSBY).—Aug. 17, Isle of Wight; 24, Worthing (3); Bognor (3).
FORBES-ROBERTSON, FRANK.—Aug. 10, Globe, Deal.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Atterclife; Grand, Walsall (season in each case).
FRENCH LEAVE.—Aug. 20, Palace, Clacton (3).
GHOST TRAIN, THE.—Aug. 17, P.O.W., Birmingham.
GIPSY LOVE.—Aug. 17, Wimbledon.
GLAZE, W. H.—Aug. 10, Royal, Crook.
GREEN GODDESS.—Aug. 17, Palace, Maidstone; 24, Empire, Swindon.
GRUMPY.—Aug. 10, Pav., Matlock Bath.
HAMILTON DEANE.—Aug. 17 and 24, Empire, Preston.
HAMMERSLEIGH, BERIC.—Aug. 17, Palace, Rawtenstall.
HAY FEVER.—Aug. 17, Palace, Westcliff.
HER TEMPORARY HUSBAND.—Aug. 17, Royal, Nottingham.
HOBSON'S CHOICE.—Aug. 17, Ulverston.
INCOME-TAX MAN.—Aug. 17, Palace, Lincoln.
IN THE NEXT ROOM.—Aug. 17, Leamington (3); Buxton (3).
IRENE.—Aug. 17, Regent, Chelmsford.
ISABEL, EDWARD, AND ANNE.—Aug. 17, Aberystwyth (3); Llandrindod Wells (3); 24, Tenby (3); Newquay (3).
IT PAYS TO ADVERTISE (WHITE).—Aug. 17, Minehead (2); 19, Tiverton (1); Penzance (3); 24, Torquay (3); Falmouth (3).
IT PAYS TO ADVERTISE.—Aug. 10, Royal, Newcastle.
JEANNETTE.—Aug. 10, Royal, Castleford.
JEFFERSONS, THE, and THE OPTIMIST.—Aug. 17, Playhouse, Felixstowe; 24, Royal, Glasgow.
JIM QUIXOTE.—Aug. 17, Grand, Croydon.
JUST MARRIED.—Aug. 10, T.R., Gt. Yarmouth.
KATINKA.—Aug. 10, Aquarium, Great Yarmouth.
KATJA THE DANCER.—Aug. 17, King's, Glasgow.
KATJA THE DANCER.—Aug. 17, Royalty, Morecambe; 24, Chesterfield (3); King's Lynn (3).
KHAKI.—Aug. 17, Hippo., Boscombe; 24, Hippo., Southend.
KISSING TIME.—Aug. 17, O.H., Burnley; 24, Empire, Peterborough.
LADY OF THE ROSE.—Aug. 17, Bognor (3); Worthing (3).
LANG, MATHESON.—Aug. 24, O.H., Manchester.
LAST WALTZ.—Aug. 17, Empire, Ardwick.
LIE, THE.—Aug. 17, Palace, Clacton (3).
LILAC TIME.—Aug. 17, Grand, Southampton.
LONDON PLAYERS.—O.H., Jersey (season).
MACDONA REP.—Aug. 17, Prince's, Manchester.
MADAME POMPADOUR.—Aug. 17, O.H., Leicester.
MADAME POMPADOUR (EDWARDES).—Aug. 17, Pavilion, Llandrindod Wells (3); Col., Aberystwyth (3).
MAID OF THE MOUNTAINS.—Aug. 17, Llandudno.
MARTIN HARVEY, SIR JOHN.—Aug. 17, Scarborough.
MAXIM REP.—Aug. 10, Ramsbottom.
MERRY WIDOW.—Aug. 17, Palace, Ramsgate.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MOLLUSC, THE.—Aug. 20, Alex., Ilfracombe (3).
NERVOUS WRECK.—Aug. 17, Pier, Eastbourne; 24, Palace Pier, Brighton.
NEILSON-TERRY, PHYLLIS.—Aug. 17, Brixton Theatre; 24, Hippo., Golders Green.
NO, NO, NANETTE.—Aug. 17, King's, Southsea.
OFFICERS' MESS.—Aug. 17, Hippo., Sheffield; 24, T.R., Blackburn.
ONE NIGHT IN PARIS.—Aug. 10, Royal, Aldershot.
OUTSIDER, THE.—Aug. 17, Royal Bristol; 24, King's Lynn (3), Cromer (3).
PADDY, THE NEXT BEST THING.—Aug. 17, O.H., Dunfermline; 24, Theatre, Perth.
PAIR OF SPECTACLES (ASTON PLAYERS).—Aug. 10, T.R., Aston.
PATRICIA.—Aug. 17, T.R., Bath; 24, Rhyl (3); Colwyn Bay (3).
PELICAN, THE (NORTH).—Aug. 17, T.R., Chatham.
PELICAN, THE (SOUTH).—Aug. 17, Palace, Manchester; 24, Grand, Southampton.
PIERROT AT PLAY (PLAYTIME FOLLIES).—Aug. 17, Pavilion, Littlehampton; 24, Spring Gardens, Norwich.
PLUS FOURS.—Aug. 17, T.R., Great Yarmouth; 24, O.H., Tunbridge Wells.
POSSESSIONS.—Aug. 10, T.R., Doncaster; 24, Grand, Swansea.
PRIMROSE.—Aug. 17, Grand, Hull; 24, Harrogate (3); Buxton (3).
PRICE OF COAL.—Aug. 10, Royal, Crook.
PRICE OF SILENCE.—Aug. 17, O.H., Belfast.
PRIMROSE.—Aug. 10, Royal, Birmingham.
QUALITY STREET.—Aug. 17, Haverfordwest (3); Tenby (3); 24, T.R., Sheffield.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—O.H., Coventry (season).
RIGHT AGE TO MARRY.—Aug. 17, Grand, Swansea.
RISING GENERATION.—Aug. 17, Hippo., Wrexham; 24, T.R., Bath.
ROMANCE.—Aug. 17, Royal, York.
SAINT JOAN.—Aug. 17, Lyceum, Sheffield; 24, Prince's, Bradford.
SALLY.—Aug. 17, Shakespeare, Liverpool.
SIGNAL, THE.—Aug. 17, Royalty, Barrow; 24, Palace, Blackburn.
SO THIS IS LONDON.—Aug. 17, T.R., Glasgow; 24, Court, Liverpool.
SPORT OF KINGS.—Aug. 17, Torquay; 24, Wolverhampton.
SPRING CLEANING.—Aug. 17, W.G., New Brighton; 24, Alhambra, Glasgow.
STAND BY YOUR PALS.—Aug. 17, Hippo., Rotherhithe.
STOP FLIRTING.—Aug. 17, Pavilion, Torquay; 24, West Pier, Brighton.
STORM.—Aug. 17, Worthing (3); Deal (3); 24, Malvern (3); Aberystwyth (3).
STREET SINGER (SOUTH).—Aug. 17, Weymouth (3); Weston (3).
STREET SINGER (NORTH).—Aug. 17, Buxton (3); Llandudno (3).
SUNSHINE SALLY.—Aug. 17, T.R., Lincoln; 24, County, Bedford.
TARNISH.—Aug. 17, Globe, Deal (3); Tunbridge Wells (3).
TERRY, FRED, AND JULIA NEILSON.—Aug. 17, O.H., Blackpool; 24, Grand, Leeds.
TIGER CATS (IDA STRATHAM).—Aug. 17, T.R., Exeter.
TIGER CATS (B).—Aug. 24, Town Hall, Cromer.
TONS OF MONEY (WHITE).—Aug. 17, Alhambra, Devonport; 24, Isle of Wight.
TONS OF MONEY (BLUE).—Aug. 17, T.R., Birmingham; 24, Matlock (3); Ilkley (3).
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE (BLUE).—Aug. 17, Cardiff; 24, Leicester.
VORTEX, THE (WHITE).—Aug. 10, Richmond; 24, Woolwich.
WAY OF AN EAGLE.—Aug. 17, Weston (3); Minehead (3).
WEEK-END, A.—Aug. 17, Hippo., Sheffield; 24, Hippo., Newcastle.
WESTLAKE REP.—Aug. 17, Teignmouth (2); Sidmouth (2); Lyme Regis (2).
WHITE CARGO.—Aug. 17, Prince's, Bristol.
WHITE CARGO (NORTH).—Aug. 17, T.R., Blackburn; 24, Prince's, Manchester.
WHITE CARGO (BLUE).—Aug. 17, Tenby (3); Abergavenny (3).

REVUES.

APPLE SAUCE.—Aug. 17, Empire, Glasgow; 24, Palace, Oldham.
APRIL SHOWERS.—Aug. 17, Pavilion, Ayr.
ARE YOU LISTENING?—Aug. 17, Empire, Bristol.
ARE YOU WORKING?—Aug. 17, Queen's Park, Manchester.
ATTABOY.—Aug. 17, Hippo., Birmingham.
BAD BOYS.—Aug. 17, Grand, Mansfield.
BEST OF THE BATCH.—Aug. 17 Grand, Birmingham.
BLAZES.—Aug. 10, Hippo., Keighley.
BREVITIES.—Aug. 10, Empire, Liverpool.
BRICKS AND MORTAR.—Aug. 17, Regent, London.
BROKEN BISCUITS.—Aug. 17, Palace, Bordesley; 24, H.M., Walsall.
BUBBLY.—Aug. 17, Empire, Liverpool.
BY-THE-WAY.—Aug. 10, Hippo., Birkenhead.
CASEY'S COURT.—Aug. 10, Palace, East Ham.
CHEERIO.—Aug. 17, Palace, Huddersfield.
CHOCOLATE DROPS.—Aug. 17, Grand, Doncaster.
CHUCKLES.—Aug. 17, Palace, Carlisle.
COLOURED LIGHTS. — Aug. 10, Empire, Bristol.
CRAYONS.—Aug. 10, Victoria, Burnley
CROSS-WORDS.—Aug. 17, Royal, Cleethorpes; 24, Rotunda, Liverpool.
CUPID WHISPERS.—Aug. 10, Hippo., Willesden.
DECEPTIONS.—Aug. 17, Coalville.
DESIGNS.—Aug. 17, Southampton; 24, Boscombe.
DING-DONG.—Aug. 17, Tivoli, Aberdeen.
DOLE INCREASED.—Aug. 10, Hippo., Leeds.
DRAWING THE DOLE.—Aug. 17, Palace, Warrington.
ENCORE.—Aug. 17, W.G., Morecambe; 24, Belfast.
EPISODES.—Aug. 10, Empire, Belfast.
FAGS.—Aug. 17, Hippo., Portsmouth.
FLY AWAY PETER. — Aug. 10, Empire, Glasgow.
FOLLOW THE MONEY.—Aug. 17, Hippo., Gloucester; 24, Alhambra, Devonport.
FORMBY SEEING LIFE.—Aug. 17, Met., Manchester.
FUN ON AN OCEAN LINER.—Aug. 17, T.R., North Shields.
GAY CITY.—Aug. 10, Hippo., Aston.
GLOBE TROT.—Aug. 17, Hippo., Coventry; 24, Hippo., Aston.
GOLDEN WEST.—Aug. 10, Empire, Stratford.
GOOD OLD SERGEANT.—Aug. 17, Hippo., Aston.
GOODS OF 1925.—Aug. 17, Hippo., Nottingham.
GOODS, THE.—Aug. 17, Hippo., Nottingham.
GOOD TIMES COMING.—Aug. 17, Col., Portsmouth.
GOSSIPS AND GRUMBLES.—Aug. 17, Royal, Bury.
GREAT SCOTT.—Aug. 17, Royal, Grantham.

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Thiswell, Mr. George
Towa, Mr. William
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Williams, Mr. Edward
Williams, Mr. Oswald
Wilson, Mr. Joseph
Wontner, Mr. Arthur
Wynne, Miss Wish

Zimmerman, Mr. Villie H.

GRUMBLES.—Aug. 17, Empire, Burnley; 24, Hippo., Rochdale.
HABITS OF 1925.—Aug. 17, King's, Newcastle-under-Lyme.
HANDS UP.—Aug. 17, Col., Kettering.
HAPPY DAYS.—Aug. 10, Empire, Gateshead.
HAVE A LOOK.—Aug. 17, O.H., Burton-on-Trent.
HEADLIGHTS.—Aug. 17, Nottingham; 24, Morecambe.
HELLO, UNCLE!—Aug. 17, O.H., Londonderry.
HELTER SKELTER.—Aug. 17, Empire, Kilburn.
HIS LUCKY WIFE.—Aug. 10, Empire, Burnley.
HOP SCOTCH.—Aug. 10, Empire, Burnley.
HOUSE HUNTING.—Aug. 10, Royal, Stratford.
IT PAYS TO PLEASE.—Aug. 10, Royal, Guildford.
JAZZLAND.—Aug. 17, Hippo., Ashton-under-Lyne.
LIFE AND LAUGHTER.—Aug. 10, W.G., Blackpool.
LONDON CALLING.—Aug. 17, Royal, Halifax.
LONDON NIGHTS.—Aug. 17, Empire, West Bromwich; 24, O.H., Dudley.
LONDON TO NEW YORK.—Aug. 10, Palace, Scunthorpe.
LOOKING GLASS, THE.—Aug. 10, Royal, Morecambe.
LOOM, THE.—Aug. 17, Empire, Edinburgh; 24, Pavilion, Glasgow.
LOVE AND DUTY. — Aug. 10, Alhambra, Stourbridge.
LOVE AND KISSES.—Aug. 10, Palace, Ramsgate.
LUCKY 13.—Aug. 17, Alex., Ilfracombe (3); T.R., Barnstaple (3); 24, Empire, Islington.
MAGICAL MOMENTS.—Aug. 17, Empire, Swansea.
MAKING MONEY.—Aug. 10, Bedford, Camden Town.
MARGUERITE.—Aug. 17, Palace, Walthamstow; 24, Queen's, Poplar.
ME AND MY GAL.—Aug. 17, Empire, Kingston.
MELODY BOX.—Aug. 10, Grand, Birmingham.
MERRY AND BRIGHT.—Aug. 17, Alex., Hull; 24, O.H., Middlesbro'.
MODELS AND MUDDLES.—Aug. 17, Palace, Bradford.
MOTTOES.—Aug. 17, Grand, Clapham.
MR. TICKLE.—Aug. 10, Hippo., Manchester.
MR. TOWER.—Aug. 17, Palace, Oldham.
MUSTARD POT.—Aug. 17, Hippo., Liverpool.
NELLY DEAN.—Aug. 17, New Cross; 24, Penge.
NEW SPLINTERS.—Aug. 17, Hippo., Wolverhampton.
NIGHTLIGHTS.—Aug. 17, Empire, Sheffield; 24, Empire, Ardwick.
NINE O'CLOCK REVUE.—Aug. 17, Empire, Leicester; 24, Varieties, Derby.
NIPPY.—Aug. 17, Hippo., Wigan.
NOTIONS.—Aug. 17, Brighton; 24, Portsmouth.
NOVELTIES. — Aug. 17, Palace, Chatham.
OH, DOLLY!—Aug. 17, Olympia, Shoreditch.
OH, NIPPY! — Aug. 10, Royal, Grantham.
O.K.—Aug. 10, Palace, Chester.
ONE MOMENT, PLEASE.—Aug. 17, Palace, East Ham; 24, Empress, Brixton.
ONE NIGHT IN PARIS.—Aug. 10, Royal, Aldershot.
ON THE BOUNCE.—Aug. 17, County, Bedford.
ON THE DOLE.—Aug. 17, Hippo., Willesden; 24, Hipp., Southampton.
ON THE PANEL.—Aug. 17, Hippo., Aldershot; 24, Alhambra, Devonport.
ON WITH THE LAUGHTER.—Aug. 17, Pav., Southport.
OUR CABARET.—Aug. 17, Empire, Islington.
PARCELS.—Aug. 17, Belfast; 24, O.H., Londonderry.
PARIS NIGHTS.—Aug. 17, Hippo., Leeds; 24, Hippo., Sheffield.
PAY DAY.—Aug. 17, Hippo., Huddersfield.
PEARLS.—Aug. 10, Victoria, Dundee.
PEPPER BOX.—Aug. 17, Empire, Newcastle.
PLEDGES.—Aug. 17, Empire, Edmonton.
P'S AND Q'S.—Aug. 17, Derby; 24, Alhambra, Bradford.
POSH.—Aug. 10, Palace, Bath.
PUNCH AND JUDY SHOW.—Aug. 17, Alhambra, Bradford; 24, Empire, Leeds.
PUZZLES OF 1925.—Aug. 17, Hippo., Norwich.
QUEEN OF THE CABARET.—Aug. 10, Palace, Oldham.
RACK AND RUIN.—Aug. 17, Queen's, Poplar.
RAT-A-TAT.—Aug. 10, Swansea.
RAT-A-TAT.—Aug. 17, Empire, Cardiff.
RATTLES.—Aug. 10, Palace, Hammersmith.
REAL STUFF.—Aug. 17, Palace, Scunthorpe; 24, Empire, York.
RECORDS.—Aug. 17, Dundee; 24, Aberdeen.
RED HOT.—Aug. 17, Palace, Bath; 24, Hippo., Dover.
REVELATIONS. — Aug. 17, Palace, Hammersmith.
ROSETTE.—Aug. 10, Grand, Luton.
ROUNDABOUT, THE.—Aug. 17, Empire, Leeds; 24, Empire, Edinburgh.
ROUND THE TOWN.—Aug. 17, O.H., Dudley.
SAFE AND SOUND.—Aug. 17, Met., Bootle.
SAY WHEN.—Aug. 17, Met., Glasgow; 24, Hippo., Huddersfield.
SCANDALS.—Aug. 17, Empire, Penge.
SCENES AND SCREAMS.—Aug. 17, Hippo., Stockport.
SCOTCH AND POLLY.—Aug. 10, Empire, Birmingham.
SERVED HOT.—Aug. 17, Salisbury; 24, Weymouth.
SHAVINGS.—Aug. 17, Empire, Dewsbury; 24, Hippo., Rotherham.
SHELL OUT.—Aug. 17, Phœnix, Sheffield.
SHEPHARD'S PIE.—Aug. 17, Grand, Hanley.
SIDE SHOW.—Aug. 10, Empire, W. Hartlepool.
SIGN ON.—Aug. 17, Pavilion, Glasgow; 24, Grand, Hanley.
SITUATIONS.—Aug. 17, Palace, Watford; 24, Palace, Scunthorpe.
SNACKS.—Aug. 17, Granville, Walham Green; 24, Hippo., Woolwich.
SNAPSHOTS OF 1925.—Aug. 10, Hippo., Woodford Halse.
SNATCHES.—Aug. 17, Palace, Walthamstow.
SOME HUSTLE.—Aug. 17, Hippo., Eastbourne.
SPARE PARTS.—Aug. 17, Grand, Brighton.
SPASMS.—Aug. 17, Royal, Hyde.
SPECIAL EDITION.—Aug. 10, G., West Hartlepool.
SPEED.—Aug. 17, T.R., Warrington; 24, Hippo., Salford.
SPLINTERS.—Aug. 10, Hippo., Liverpool.
STAR SHELLS.—Aug. 17, Hippo., Poplar.
STEPPING STONES. — Aug. 10, Palace, Carlisle.
STUNTS OF 1925.—Aug. 17, Grand, Luton.
TEN TO ONE ON.—Aug. 17, Palace, Salford; 24, Bow, Wallsend.
THERE YOU ARE, THEN.—Aug. 17, Tower, Morecambe.
THIS WAY, PLEASE.—Aug. 17, Regent, Sheffield.
THREE BAGS FULL.—Aug. 17, Halifax.
TIMES, THE.—Aug. 17, Empire, West Hartlepool.
TONICS.—Aug. 10, Hippo., Eastbourne
TONS OF FUN.—Aug. 17, Hulme Hippo., Manchester.
TOP-HOLE.—Aug. 17, Hippo., Ipswich.
TOUCH AND GO.—Aug. 17, Rotunda, Liverpool; 24, Tivoli, Aberdeen.
TRIP TO PARIS.—Aug. 17, Empire, Woolwich; 24, Palace, Chatham.
TRUMPS.—Aug. 17, Alex., Widnes.
TRY AGAIN.—Aug. 10, Palace, Lincoln.
TWINKLES.—Aug. 17, Empire, Newport.
'ULLO.—Aug. 17, Empire, Croydon.
UNEMPLOYED.—Aug. 17, Olympia, Dublin.
VANITY BOX.—Aug. 17, Hippo., Dublin.
VOLUMES.—Aug. 17, Palace, E. Ham.
WAKE UP.—Aug. 17, Empire, Gateshead; 24, Empire, Sunderland.
WEEK'S PLEASURE. — Aug. 17, Empire, Sunderland.
WET AND DRY.—Aug. 10, Tivoli, Barrow-in-Furness.
WHAT HO! — Aug. 10, Palace, Chatham.
WHAT'LL I DO?—Aug. 10, Palace, Bordesley.
WHAT'S YOUR HURRY?—Aug. 10, Empire, Belfast.
WHIRL OF THE FAIR.—Aug. 17, Pavilion, Leicester.
WHIRLWIND, THE.—Aug. 17, Jubilee Hall, Weymouth.
WHITE HEATHER.—Aug. 17, Grand, Plymouth; 24, Col., Portsmouth.
WHIZZ.—Aug. 17, Palace, Reading.
WHY D'YE WORK?—Aug. 17, Hippo., Hamilton.
WORK-SHY.—Aug. 17, Hippo., Lewisham.
ZIP.—Aug. 17, Royal, Edinburgh; 24, Pavilion, Ayr.

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"THE CAT AND THE CANARY"

At the Brixton Theatre.

Victor and Hugh Haymen are making a welcome return visit to Brixton this week with that popular thriller, "The Cat and the Canary." An excellent company has again been engaged. Victor Haymen played the part of Paul Jones and he evoked roars of laughter at his mannerisms and quaint sallies. Helen de Broy made a delightful heroine. Douglas Inglefield was excellent as the lawyer; and George Dudley did well as the supposed villain. Stanley Heather, Suzanne Hudson, Marjorie Allen, and other members of the cast all did exceedingly well.

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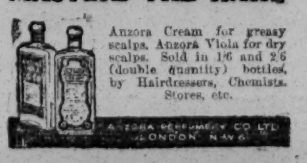
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"HELTER-SKELTER"

At Finsbury Park.

Mr. Walter Bentley is to be heartily congratulated on the success of his new musical and dancing show, "Helter Skelter," which, after its initial production at Birmingham last week, made its Metropolitan début at Finsbury Park on Monday evening. It is a bright and attractive entertainment finely dressed and mounted—two, at least, of the scenes being of high artistic beauty and taste. In addition, there is Sandy Powell—a comedian of original methods—to supply the humour; Miss Eve Kelland, a versatile and resourceful leading lady; Messrs. Rich and Galvin, prominent in several speciality dances—one of which, a football number, is certainly one of the hits of the production; Misses Pattie Loftus, Katie Marsh, Yvette, and Kathie Howitson, a clever quartette of vivacious ladies; Mr. Spencer Ward, whose fine baritone voice is heard to particular advantage in "Hats Off to the Stoker," and the delightful Espinosa Girls, who dance with splendid animation and grace throughout the show.

Mr. Sandy Powell introduces several of his successful specialities, including his policeman number, in which he is amusingly assisted by a demure little lady who scores to advantage in a verbal interrogation to which she is subjected by the voluble guardian of the law. Another very successful item is his Russian song and dance, the latter being delightfully droll. Miss Eve Kelland is happily associated with Sandy in many laughable scenes, one of the best being labelled "Tongue versus Brawn," in which the former takes the part of a portly and cantankerous wife, and the latter her muscular but timid hubby. Another highly humorous episode is "On the Front," in which Miss Kelland as a pushful lady from the land of the stars and stripes is amusingly countered by Jimmie Craig as a vinegary female.

As mentioned above, many scenes of elaborate beauty are shown, "The Manchu Idol," being magnificently staged. It also tells a coherent and dramatic story of the proposed sacrifice to the god of a Christian boy who subsequently rescued. "Vanity" is another chastely beautiful scene, in which a pretty ballet is danced by the Espinosa Girls, with dainty Yvette as première danseuse. Altogether "Helter Skelter" is a delightful production; containing all the ingredients which should ensure a long and prosperous career.

"THE RAT"

At Wimbledon Theatre.

The crowded audience assembled on Monday evening to witness "The Rat" were greatly disappointed when Mr. Pigott, the general manager of the theatre announced that owing to a motor accident on Sunday night Mr. Ivor Novello would not be able to play the part of Pierre Boucheron. Mr. Novello then appeared before the curtain himself and said how deeply he regretted his inability to perform, but that though he was otherwise all right he could not walk, and craved the kindness of the audience for Mr. F. V. Owen, who would fill his place. This little speech was received with many sympathetic cheers. A very excellent company is appearing in this story of an apache by David L'Estrange, and the many fine situations and dramatic incidences were thoroughly well rendered. Mr. Owen deserved in full the "calls" and applause he received, in the part of "The Rat." Miss Dorothy Batley was a very pathetic Odile; and Miss Jean Webster-Brough, as Zelie de Chaumet, acted the character well, especially in her scene with Pierre in her home. Mr. Evelyn Roberts as the villain, Herman Stetz, played his part well; and Mr. Harvey Braban, as Detective Caillard, was excellent. Miss Hannah Jones was admirable as Mere Collines; and Miss Julie Suedo danced well as America. Miss Norah Wadeley and Miss Kathleen Grass, as Rose and Mou Mou, were also capital. Miss Moya Mackintosh, in the small part of Madeline Sornay, was good.

Talbot O'Farrell.

After a happy and successful fortnight in Douglas the popular entertainer, Talbot O'Farrell, is devoting this week to special engagements at Margate and Bournemouth. Playing at Chatham next week, Talbot returns to town the following week for a long season, commencing at the London, Shoreditch, with the West End to follow.

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BANDS AND BANDSMEN.

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The Charleston.

That the "Charleston" has come to stay for more than a week-end is the opinion of Harry Howard, of Jack Hylton's Kit Kat Band, now at the Piccadilly Hotel. He tells me that in spite of the opposition of certain dance teachers, this new measure is rapidly becoming popular, although it is not easy to execute. He played over several numbers to a Charleston rhythm, and I could not dispute the fascination of its grotesque accent—on the first and fourth beats. Such is the demand (so I was informed) that the final refrain of practically all the latest imported numbers is scored in the Charleston manner. One of these, called "Hey! Hey! I'm Charleston Crazy," is regarded in the light of eloquent anticipation.

A Much-travelled Liverpudlian.

Harry Howard, who is 30 and a Liverpudlian, is the talented pianist and piano accordionist of the Band. Six years ago he was associated with the "Rag Pickers," which were so popular at the Palais de Danse, Hammersmith, and went with the same combination to Stockholm, where he stayed for three years. Afterwards, in Paris, he joined the Californian Ramblers. The Kit Kat Band, which appears in the cabaret, "Playtime at the Piccadilly," is a splendid combination of twelve—all English. Hugo Rignold, the violinist, recently won a gold medal at the Royal Academy. Two members of the band will accompany Jack Hylton on his American trip after his engagement with Norman Lee in "The London Revue," at the Lyceum. Incidentally, Harry is an accomplished orchestrator—one of his latest successes being "Bouquet."

Jimmy Clark.

South African Memories.

Jimmy Clark, leader of the excellent band on the third floor at the Leicester Square Corner House, is 37, and a native of Great Yarmouth. In 1903 he was a pupil of Louis Delveene (whose tragic death while conducting the orchestra at the Trocadero will be remembered) at the College of Music, Johannesburg, and subsequently took charge of all Delveene's orchestras. He started with the violin and clarinet, and then proceeded to the saxophone. He has conducted for all the Governor-Generals in South Africa since Lord Milner's time to the present régime. During the two years James has been in England, and before going to the Leicester Square Corner House he was at the Trocadero and the Strand Corner House.

Across the Veldt.

The stories Jimmy Clark could tell of his early experiences in South Africa would fill a hefty volume. Here is one. He was engaged to play at a reception given by the manageress of a ranch in Rhodesia, 240 miles from Jo'burg. The function was arranged in order that the Governor-General, Members of Parliament, and leading farmers of the district should meet to discuss the possibilities of a local railway system. The band started at midnight, and after a strenuous journey of three days across the veldt, arrived at the ranch on a Sunday evening. Although the village only consisted of a few wooden huts, great preparations had been made. Marquees had been erected, all electrically lighted, and a dancing floor, landing place for aeroplanes, and even a swimming bath had been provided. The band's first job was to play hymns at the Church services—probably the first time in the world a jazz band ever performed such an office—and while awaiting the arrival of the guests a day or two later, amused themselves hunting. One of the men secured a snake 12ft. long. To-day, strangely enough, they are hobnobbing with Lyons.

(Another adventure next week.)

Demonstration of New Dances.

At 7.15 this evening at the Home Dance Pavilion, Sheen-road, the Quadrant, Richmond, Miss Vanessa Law, the well-known dance teacher and show producer, will present for the first time in this country, a series of new dances adapted from old national tunes, entitled respectively, "The Welsh Whirl," "The Scotch Trot," "The Irish Jiggery-Jog," and "The Waltz of the English Rose." It is expected that the demonstration, at which many of the leading dance teachers will be present, will be the means of ushering in a new dance vogue for the coming season.

A New Band.

Bertram Lowe, of Whalley Range, Manchester is forming a band consisting of piano, five saxophones, two trumpets, trombone, tuba and tympani (with xylophone). Already £400 has been expended on instruments from Buescher and Ludwig. R. Gower Brown is the arranger. Bertram evidently expects big things—and here's wishing him luck.

Now Providing Them.

Albert Le Saire, who is now established as a band-provider at 141, New Bond-street, commenced his musical career at the old Cosmopolitan Club in 1914, leaving to take a hand in the little row which started on August 4, of the same year. While serving in the Mechanical Transport his musical equipment must have been discovered in his kit by the sergeant-major, for he was appointed Director of Entertainments to Osterley Park Depôt. After the war he returned to the Cosmopolitan and remained until 1921, transferring first to the London County Club at Hendon, and afterwards to the Centaur Club. Albert evidently thought that clubs were trumps.

Down Rochester Way.

Al Scott and his Symphony Four are enjoying a successful season at the Rochester Palais de Danse, where, I understand, their engagement has been renewed. I remember hearing this band at the Astor Club, and was greatly impressed with the coaxing qualities of their playing. The naval officers thereabouts seem to have adopted them, for joy jaunts to the cruisers lying off the coast are quite a frequent occurrence. Scott slaps, saxes, and sings—particularly the high seas.

"P's and Q's."

Walter Williams, the light comedian, who, this week, is at Hanley with his "P's and Q's" revue, is making a great feature of "Tell All the World," a lilting song fox-trot for which Lareine's anticipate a great future. I heard Jack Hylton's band play this number, and it has a particularly fascinating refrain—and, incidentally, a good lyric. Two other outstanding numbers from the same house are "Gee Gee, Put Your Tongue Out" and "Poppy," which are prominent in Joe Peterman's "Mustard Pot" revue.

Sans Banjo and Violin.

The Shakespeare-Rutterford Dance Band concluded a record week's engagement at the Villa Marina, Douglas, last Saturday. The combination is rather unique as there is no banjo or violin. For the former two concertinas are substituted, and the saxophones and trumpets oust the fiddles.

A Request.

I should be glad to hear from band leaders at any time as to their movements. Letters dealing briefly with the writer's own career, personnel of the band, and local conditions are always welcome. These should be addressed to "Baton," c/o "The Era," 35, Wellington-st., London, W.C. 2.

Items of Interest.

Jack Hylton and his Band at the Coliseum, Douglas, are creating something of a sensation. Jack's wife (Miss Ennie Parkes) is a native of the island.

Arthur Woodgate and his Band are having a successful season at the Recreation Ground, Chelmsford.

Dan Carroll and his Decameron Orchestra are located at the Palais de Danse, Monument-road, Birmingham.

Teddy Morris and the Chicago Buffalo Band are at the New Theatre, Northampton, this week, with Ben Leven and Charlie Robbins.

The well-known recording orchestra of L. E. Jeffries is now in Paris.

Archie Moore, of Feldman's, who is meandering in Manxland, tells me that "Seminola" is a particular favourite in the ballrooms there.

J. D. Gabriel, who is at the Imperial Picture House, Newton Abbot, is featuring "After the Storm."

Among the Latest.

F. D. and H. (in sheet music form): Vocal fox trots, "Waiting for the Moon" (by Sam Lerner); "When I Think of You" (by Vincent Rose, with ukulele accompaniment); "Give Me Just a Little Bit of Your Love" (by Jack Palmer and Spencer Williams. Sung by Aileen Stanley); "Yes, Sir, That's My Baby" (by Gus Kahn and Walter Donaldson); "One Smile" (by Irving M. Bibo); "Let Me Linger Longer in Your Arms" (by Abel Baer); "Poor Little Me" (by Isham Jones. Sung by Norah Blaney in "The Punch Bowl"); "Ah Ha" (by James V. Monaco. Performed by Ted Lewis and his Band); "My Dear Madeira" (composed and sung by Toni Farrell).

Worton David: "Are You? Yes I Yam" (song fox trot with Mackey and Lowry orchestration); "The Old Top Hat That Father Wore" (song fox trot, arranged by Harry Stanford).

Darewski: Song fox-trots, "Sob Sister Sadie (by Bigelow and Bates, with ukulele, featured by Vincent Lopez); "Way Down Home" (by Walter Donaldson, with ukulele); "Tia Juanna" (by Gene Rodemich and Larry Connelly).

ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

Cricklewood Dance Hall.

Alf. Waddling's Dance Orchestra continues to fill the musical need of this popular dance hall to the complete satisfaction of everybody concerned. Volume and balance of this excellent combination are just right, and the rhythm is splendid and dance-compelling to the last degree.

To Mr. Waddling a good tune is good for some time and, although his programmes are always up-to-date, he does not eliminate a good number just because it may be a few months old.

Of the popular fox-trots played here mention may be made of: "Show Me the Way to Go Home," "Florida," "When My Sugar Walks Down the Street," "Shanghai," "Ev'rybody Loves My Baby," "I Know that Somebody Loves Me," "Jealous," "Let It Rain," "Bouquet," "Driftwood," "Copenhagen," "Sally Lou," "Oh, How I Love My Darling," "Alabamy Bound," "Hum a Little Tune," "Toy Drum-major," "I'm Feeling Blue," "My Best Girl," and "Me and the Boy Friend."

Waltzes—always very popular at this hall — include: "Poeme," "Close In My Arms," "Loving Lullaby," "Haunting Melody," "Just For a While," "Colorado," "Moonlight Memories," and "Shadowland."

The excellent arrangements obtaining at this dance hall have already been mentioned in these columns. Business has been good right through the year, and splendid attendances are maintained.

Catford Palais de Danse.

Mr. A. C. Rogers, proprietor and manager of this dance hall, states that satisfactory crowds are in the regular order of things here. Carnival nights, galas, and competitions add to the interest and enjoyment of patrons, and make for success generally.

That fine dance combination, the Silver Syncopated Stars, which has become quite a local institution, continues to afford delight to the dancers here. Up-to-date and well-varied selections are given, including: "Toy Drum-major," "Show Me the Way To Go Home," "Let It Rain," "Florida," "Oh, How I Love My Darling," "June Night," "Shanghai," "Copenhagen," "I Know That Somebody Loves Me," "Alabamy Bound," "Hum a Little Tune," "Driftwood," "Me And The Boy Friend," "When My Sugar Walks Down the Street," "Ev'rybody Loves My Baby," "Bouquet," and "Jealous."

"Just For A While," "Close In My Arms," "Shadowland," "Poeme," "Colorado," "Haunting Melody," and "Loving Lullaby" are waltzes which appear to be particularly in demand at this hall.

Brixton Palais De Danse.

That Blackburn's Band brightens Brixton there can be no doubt, and the Brixton Palais De Danse patrons give ample support to this statement. This dance hall continues to draw a goodly portion of the amusement seekers of the district in spite of the fact that every other form of indoor recreation is to be found in the immediate vicinity. It is a good sign of the healthy trade of the dancing business, this.

Popular fox-trot tunes successfully featured here include: "When My Sugar Walks Down the Street," "Copenhagen," "Alabamy Bound," "Driftwood," "Show Me the Way to Go Home," "Hum a Little Tune," "Shanghai," "Bouquet," "Oh, How I Love My Darling," "I Know That Somebody Loves Me," and "Let It Rain."

Of the waltzes particularly in favour mention may be made of: "Loving Lullaby," "Colorado," "Haunting Melody," "Close In My Arms," "Poeme," and "Shadowland."

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Weekly Report.—Cost of maintenance of Benevolent Institution, about £52; number of old artistes residing there, 43 (ladies 11, men 32); amount of weekly pensions, £62 5s.; number of pensioners, 104; amount of grants, loans, fares, etc., £8 2s. 3d.

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Rehearsal at 12 noon for—
Rich Hayes, Dick Henderson, Auntie, Ted Marcel, Swanee Minstrels, The St. Vincents, Bioscope.

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
Edith Price, The Julians, Bert Errol, Dan Leno, Jun., Ralia Boys, Hengler Bros., Shishti's Wonderettes, Bioscope.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
Leslie Strange, Darty and Partner, Kennedy and Coppin, Dollie and Billie, Christo and Ronald, Billy Riley, Zellini, Bioscope.

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Rehearsal at 2 p.m. for—
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The Nine O'clock Revue.

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Rehearsal at 12-30 p.m. for—
"The Last Waltz."

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Rehearsal at 10 a.m. for—
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FROM THE PROVINCES.

(*Continued from page 8.*)

At the King's, DUNDEE, is "A la Russe," a novel entertainment, embracing Lydia Kyasht and her Russian Ballet, which is being enthusiastically received. Six ballets are presented with a fine sense of artistry both in conception and execution, the dancing of Madame Kyasht being marvellously skilful. She is ably partnered by Leon Kellaway and Alexander Daniloff, while members of the ballet present solo dances of considerable merit. Madame Kyasht's Ensemble Singers, including Olga Alexeéva (a cultured soprano), Nicolai Nadejin (a baritone with a rich robust voice, and Alexander Strelsky (a fine tenor), combine effectively. Supporting are the Russian Balalaika Orchestra, which, under the direction of M. Nicholas Medvedeff, is a treat to listen to; and Colleen Clifford, who at the piano proves an accomplished raconteur and mimic. Harry Lees presents "Pearls," a novel style of variety entertainment, at the Victoria. Heading the list is Zanonia's Band, which plays a varied selection of pieces. Jack Topp, a real comedian, keeps the fun going in song and story, a clever turn at the piano by the Bros. Smart is much applauded; Neil Sydney, conjuror, amuses with his tricks and patter; Desmond and Dene render several racy numbers in taking manner; Harry Garner, comedian, convulses his audience with several ludicrous episodes; and Doris Daynes creates an excellent impression with her well-rendered numbers.

At the Crown Theatre, ECCLES, the Broadhead Players present "Has a Wife the Right?" by Dr. Arthur Miller and Charles Ditchling. The excellent company includes Miss Hilda Davies, Harry J. Clifford, Hilda Malcolm, Douglas Ives, Gertrude Bonsor, Lewis Nanton, and Stanley Radcliffe.

A good "wakes" attraction is provided at the HALIFAX Theatre Royal by the farcical comedy, "Adam and Eva," in which Hubert Woodward appears in his original part of Uncle Horace. He is supported by Dennis Wyndham, Renee d'Ungern, and an excellent company. At the Palace Cyril Bayliss's production, "Served Hot," including Jim Nolan, Albert Edwards, Rita Dilston, and Esme Duval, together with specialities by the Eight Kentucky Girls, is drawing splendid houses.

A very amusing show is at the Hippodrome, HUDDERSFIELD, in S.L. and V. Productions' "Chocolate Drops." The Chocolate Drops Symphonic Jazz Band is highly appreciated. Lee Jerome captures the house with his business, as also do Eddy Lewis and Len Hylan. Others in the cast are Pops Lane, J. Francis Mores, Yvonne Aptela, Vi Victoria, Rondolph Twist, and The Lily Bell's 12 Creams. At the Palace is Kemp and Freeman's "Chuckles." Billy Wooley as Chuckles is very funny. Charles Freeman's business is also very comic. The Eight Royal Magnets are smart; Cecilia Wallis is vivacious, and Gordon Taylor attracts. Others who give able support are W. Gordon Smith, Louis Shand, Florence Froisant, Lily Gordon, Percy Horsfall, Lottie Jordan, Sid. D. Bunty, and The Vivienne Sisters.

There was a crowded house to welcome the first visit to the LEICESTER Royal Opera House on Monday of Miss Phyllis Dare in the musical comedy "The Street Singer," which met with a great reception. Miss Dare gave a polished performance as Yvette, her singing and dancing being enthusiastically received. Paul England (Bonni) and Henry Caine (Armand) were both good, while Miss Daisy Elliston (Violette) and Frank Steward (François) caused plenty of amusement in their respective parts. The augmented orchestra under the leadership of W. Forbes Martin deserves praise for the able way in which the musical items were rendered. Miss Ada Champion and her company are remaining at the Theatre Royal for several weeks, and as this week's attraction present "Woman to Woman" for the first part of the week. Miss Ada Champion played cleverly as Delorys, while Miss Alice Greenwood as Mrs. Anson Pond also gave a capital portrayal. T. C. Williamson in the part of David did well, while the remaining members of the company gave good support. The Palace bill includes Sybil Vane, assisted by Leon Domque; Harry Herbert; Billy Judge and his talking sea-lion; Peter Donald and Meta Carson in "The Deck Hand"; Darty and Partner in a humpsti-bumpsti act; Charles Penrose and Partner in "Busting Up Prohibition"; Miller and Canning in "Playing the Dickens"; and Hal Joy, whistler and dancer. Will Parkin presents at the Pavilion his revue "Touch and Go," in which Will Parkin does well. The show goes with a swing, and is splendidly put on. Miss Ida Taylor sings several numbers with success. Hunter and Bob are good mirth providers, especially in "Fun in a Café." Jack Darby, Victor Thomas, and Geo. Hunter are others who do well. The Palmyra Goss Trio give a good account of themselves.

At the Hippodrome, MARGATE, the attractions this week for three nights each are "Primrose" and "The Bamboula."

At the Grand Opera House, MIDDLESBROUGH, W.H.S. Productions are presenting the revue "On With the Laughter," in fifteen scenes. An excellent cast includes Harry Ellis, Frankland Grey, Millie Gold (clever male impersonator), Beryl Fernandez, and Rene Mowbray. Some smart specialities are given by the Four Lees and Eight Continental Dancers. At the Theatre Royal the popular Millane Stock Co. commenced their thirty-third week with the romantic play, "Her Kingdom of Love." Miss Florence Churchill gave a finished performance of the dual parts of Queen of Caronia and Kate Forrest, the English journalist. At the Empire, Ruby Kimberley and Jack Tully are presenting the revue "British Made." Prominent in the cast are Myrtle Grove, the dainty comedienne; Ernest Ludlow, Bert Farland, and Jack Herbert, with specialities by the British Syncopated Band. At the Hippodrome a clever vocal comedy act is provided by Harry Gunn and Miss Marjorie Fitzallen.

At the NEATH Palace the Edwards Maid of Harlech Female Vocal Quartette appear in an harmonious scena. Pictures complete. At the Gnoll Hall are The Enardo Bros., comedy gymnasts and mandolinists. Pictures complete.

At the Theatre Royal, NORTH SHIELDS, Mr. A. E. Smith's company, with the revue, "The Real Stuff," has had a hearty reception.

A variety programme at the New, NORTHAMPTON, this week, affords a refreshing change from revue. Teddy Morris's Buffalo Band of Chicago heads the bill, and in their many cleverly rendered numbers prove to be musicians above the average. With them are Ben Leven and Charlie Robbins, whose vocalism and dancing are good. The Theda Sisters are expert dancers, and their burlesque boxing business causes much amusement. Doris Ashton possesses a charming soprano voice, and her songs "Il Bacio" and "All Alone" elicit rounds of applause. Humorously conceived is the sketch "The Mug," presented by Con Ingham and Co. Bryant and Bryant have a novelty electric juggling scena, and Henry and Edgar Martell are funny in their dancing and cross-talk act. Coral Dark is also a dainty dancer. An addition to the programme was made on Monday evening by Charles Coborn, whose songs, old and popular, were enthusiastically greeted. For the second week Frank H. Fortescue's Co. are playing at the Opera House; on Mon., Tues., and Wed., "The Broken Rosary," and on Thurs., Fri., and Sat., "A Mother Should Tell." Included in the company are Florence Lyndon, Albert Grenville, and Charlie Parker.

"Tons of Money" attracted full audiences at the PENZANCE Pavilion Theatre at the beginning of the week, and the clever acting of Mr. Arthur Nicholas, as Aubrey Allington, was much applauded, as was also that of Miss Sylvia Carlisle, who took the part of Louise. By arrangement with C. Aubrey Smith and Martin Sabine, "The Creaking Chair" is being presented on Thursday, Friday and Saturday by a powerful company, including Wallace Court, Edmond Beresford, Fred Forrest, Richard Oliver, Alex Finlayson, Alex Flood, Allan McLean, Rose Atherton, Olga Brough, Madeline Bird, and Dorothy Galbraith.

Chester Field and Marjorie Lotinga are at the Palace Theatre, RAMSGATE, with Albert de Courville's revue, "Love and Kisses."

"The Nervous Wreck" is being produced at the County, READING. Jack Mayne enacts the hero in humorous style, and Pegg Wyse is seen as the delightful heroine. They are supported by a good cast. The Sydney Productions are presenting the revue "There You Are, Then," at the Palace. The cast includes Lily Hartley, George Mayfield, Maudie Edwards, Rex L'Estrange, and the Alabama Band, wonderful exponents of syncopation.

The Denville Stock Co. are now in the eighteenth week of their season at the Theatre Royal, ROCHDALE, and their popularity seems to increase as the season extends. This week they are presenting twice nightly "The Black Sheep of the Family," and full houses are the general rule. At the Royal Hippodrome the revue "Hello, Uncle!" is being presented by Alf Leonard, who takes a principal part himself, along with Tom Reno, Hadyn Scott, and Josey Leyton. The varieties at the Empire Hall are provided twice nightly by Burton and Harris in a ventriloquial scena.

At the Theatre Royal and Opera House, ST. HELENS, is the revue "Short Stories." Teddy Williams, Thelma Hamilton, Peggy Dallas, The Palladium Four and Eight Trocadero Girls are in the cast. At the Hippodrome a big attraction is the strong man Samson in his wonderful feats. Hicken and Rose, The Dalton Sisters, Alec Kendal, Clay Keyes, Herbert Leithshire and Teddy Sherry and Paddy Saunders also contribute excellent items.

At the Theatre Royal, SMETHWICK, Lew Lake presents his revue, "Sacked Again." The company includes Billy Percy, Rick Beamish, Geo. Russell, Eddie Melvin, Robb Gilmore, Harry Burns, James Roy, Agnes Lane, Mona Warwick, and Daisy Leon. At the Coliseum extra to pictures is a variety turn, (The Auklands (Sam and Betty), in their English concertina and dancing act. At the Palace is Jimmy Basso, "the quintessence of quaint comedians."

At the Grand, SOUTHAMPTON, is the D'Oyly Carte Opera Co. in "Iolanthe," "Patience," "Ruddigore," and "The Mikado." At the Palace Harry Lees presents the breezy burlesque, "White Heather," including George West, Colin Murray, Sisters Arnold, Anglo-Scottish Quartette, and the Dessie Desmond Girls. At the Hippodrome Julius Darewski presents the revue "Twinkles," including M'lita Dolores, Harry Buchanan, Geo. Turner, and Harold Wellesley. At the Royal Pier is Bernard Filer and his Orchestra, from the Royal Yacht Squadron, Cowes.

At the Pavilion Theatre, SOUTHPORT, the revue "Contrasts" is paying a welcome return visit. Tom Moss, a clever comedian with a style quite his own, is a great success, as is Miss Ethel Orrell. Miss Marie Christie, the leading lady, makes a pretty Victorian bride, and sings many numbers with pleasing effect. A big cast includes Agnes Campbell, Tony Walsh, Bud Moore, The Six Royal Caledonians, and The Twelve Moscombe Belles.

This is the Wakes Week holiday at STOCKPORT, and the Denville Stock Co. at the Theatre Royal is submitting "Under Two Flags" with usual success. At the Hippodrome is the comedy revue "Tons of Fun," in which appear Leonard Morris, Daisy Crossley, and the Lenmor Rays.

"A Builder of Bridges" is this week being played at STOCKTON Hippodrome by Mr. Nevill Graham's Repertory Co., whose season has now covered three months, and the company weekly gains increased patronage. At the Grand Theatre Messrs. Ray and Mayne's popular stock company, which has for over 18 months been appearing there, is this week billed in "A Law for Both" and "The Stranglers of Paris."

There is a first-class variety company at the Empire Theatre, SUNDERLAND, this week, and good houses have been the result. Top of the bill is G. H. Elliott, the chocolate coloured coon, who is a great favourite on Wearside, as elsewhere. Hilda Glyder is another outstanding artist; and there are also David Poole, in his funny and clever ventriloquial act; Madge Kennedy, the flapper comedienne; Gicardo, the juggler; Emile Hayes, vocalist; Wal Langtry, comedian; and others. The Welsh Co-optimists are at the Theatre Royal. The company includes Charlie O'Neill, George Young, Jessie Williams, Maye Vincent, Madge Edwards, George Williams, Will Davies, and the Two Vital Sparks. At the King's Theatre there are pictures, supplemented by Osborne and Perryer in comedy sketches, and Miss Edna Maude in classical dances. Pictures also hold sway at the Arcade Theatre, where this week there is being held a variety competition, organised by Walter Ford, in connection with which £25 in prizes is offered.

SONGS AND SINGERS.

(*Continued from page 11.*)

The Whitehall Music Co.

"Loving Lullaby," waltz-song by Francis Deacon and Jack English, has taken its place amongst the few really successful waltzes of the day. This number is played practically everywhere where dance music is heard, and many well-known "straight" orchestras are playing it as an orchestral feature.

Herman Darewski's Band at Bridlington Spa is experiencing considerable success with "Loving Lullaby." Victor Vorzanger's Band at the Royal Victoria Pavilion, Ramsgate, feature the number twice daily—in the afternoons as a concert item and in the evenings as a dance number.

Information to hand indicates that "Loving Lullaby" is featured regularly in every dance hall in London.

"I'm Longing for My Old Girl Now," by Ramon Newton, Al. Milne, and Gene Silver, is being presented with great success by concert parties all over the country. Dance orchestrations of this fox-trot song will shortly be issued.

"We're Gonna have a Summer One Day Some Day," by Rowley, Lemon, and English, is the title of a new comedy fox-trot song with some excellent additional couplets. This is already a great al fresco hit.

The firm's recent ballad issues—"Come, When the World is Sleeping" (English), "Maureen" (Maitland), "Two Little Tired Hands" (Croke), "Just Whisper Come" (Carter), "My Sword and I" (Byng), "Springtime and Love" (Croke), and "Bo'son Sam" (Garadini)—are in excellent demand.

Two song-cycles for high voices have been issued. They are "Twin Love Lyrics," by Tomkins and Garadini, and "The Bedouin Ballads," by Deacon and Garadini. Soprano and tenor vocalists should secure copies of these.

Roy Bernard's dance numbers—"Omar" (one-step), "Zulahan" (fox-trot), "Ispahan" (waltz), and "I Want to Kiss You Dear!" (singing fox-trot)—are in much request, and are having good record sales.

Miss Ella Shields is making arrangements for the early production of "I Idolise Ida," by H. Hackwood and Olivia MacQueen, the music-hall rights of which number are reserved for her.

Dance orchestras should send 1s. 6d. for dance orchestration of "Loving Lullaby"; concert parties, 1s. 6d. for season's batch of recent issues; dance pianists, 1s. 6d. for selection of dance numbers.

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Printed by Percy Brothers, Ltd., The Hotspur Press, Manchester, and 170, Fleet Street, London, E.C.4, for and on behalf of The Wyvern Press, Ltd., 35, Wellington Street, Strand, London, W.C.2.
Proprietors and Publishers, Theatrical Publications, Ltd., 35, Wellington Street, Strand, W.C.2.—Saturday, August 15, 1925.